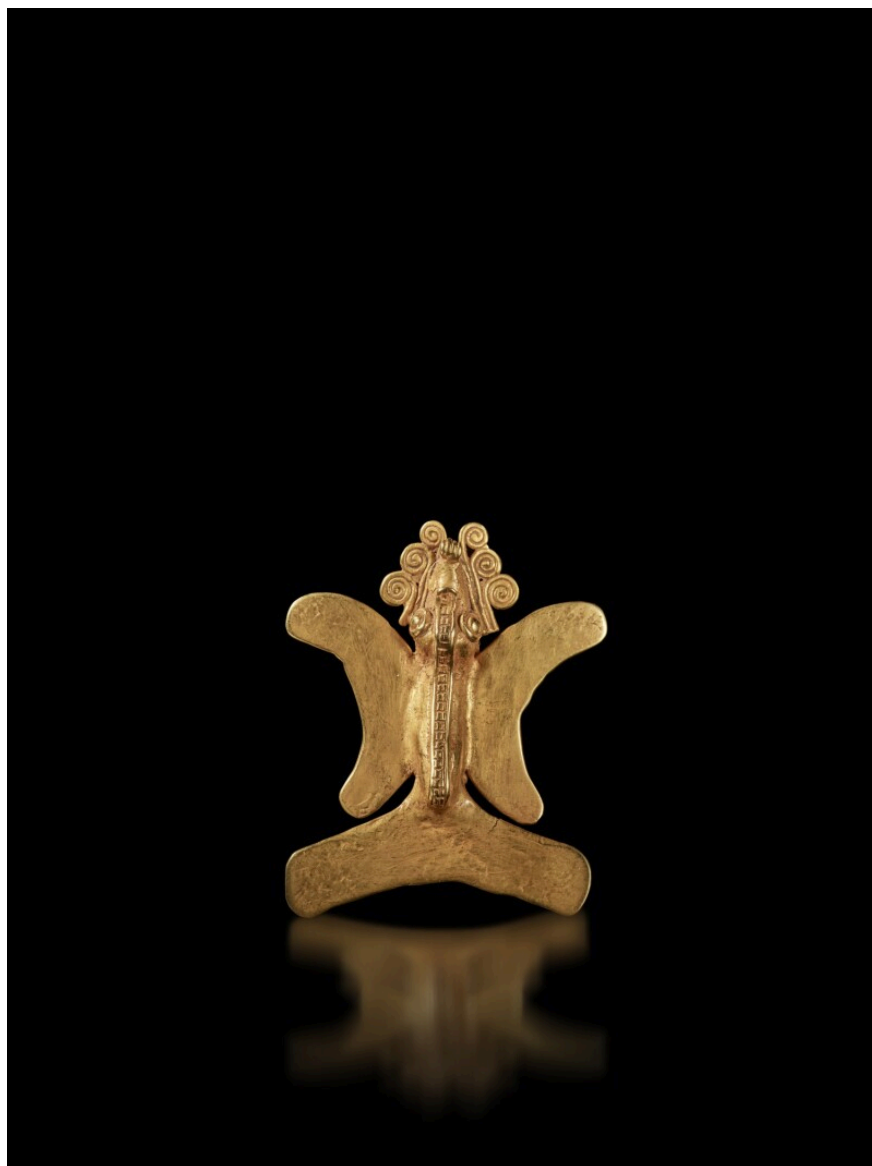


## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

1

### Veraguas Gold Butterfly Pendant, circa AD 800 - 1500

Estimate: 2,500 - 3,500 USD

**DESCRIPTION**

Property from an American Private Collection  
Veraguas Gold Butterfly Pendant, circa AD 800 - 1500

Length: 2 1/2 in (6.4 cm)

**PROVENANCE**

Acquired by the present owner's father prior to 1950

**CATALOGUE NOTE**

This graceful pendant is delicately and beautifully cast with its wings extended as if in flight. Three spirals emerge from each side of the butterfly's head: the gold filaments used for the top-most spirals extend to each eye and gracefully wrap around them. A decorative strip with cross-hatched designs runs along the back from the top of the tail to the forehead; a suspension loop is on the reverse.

**CONDITION REPORT**

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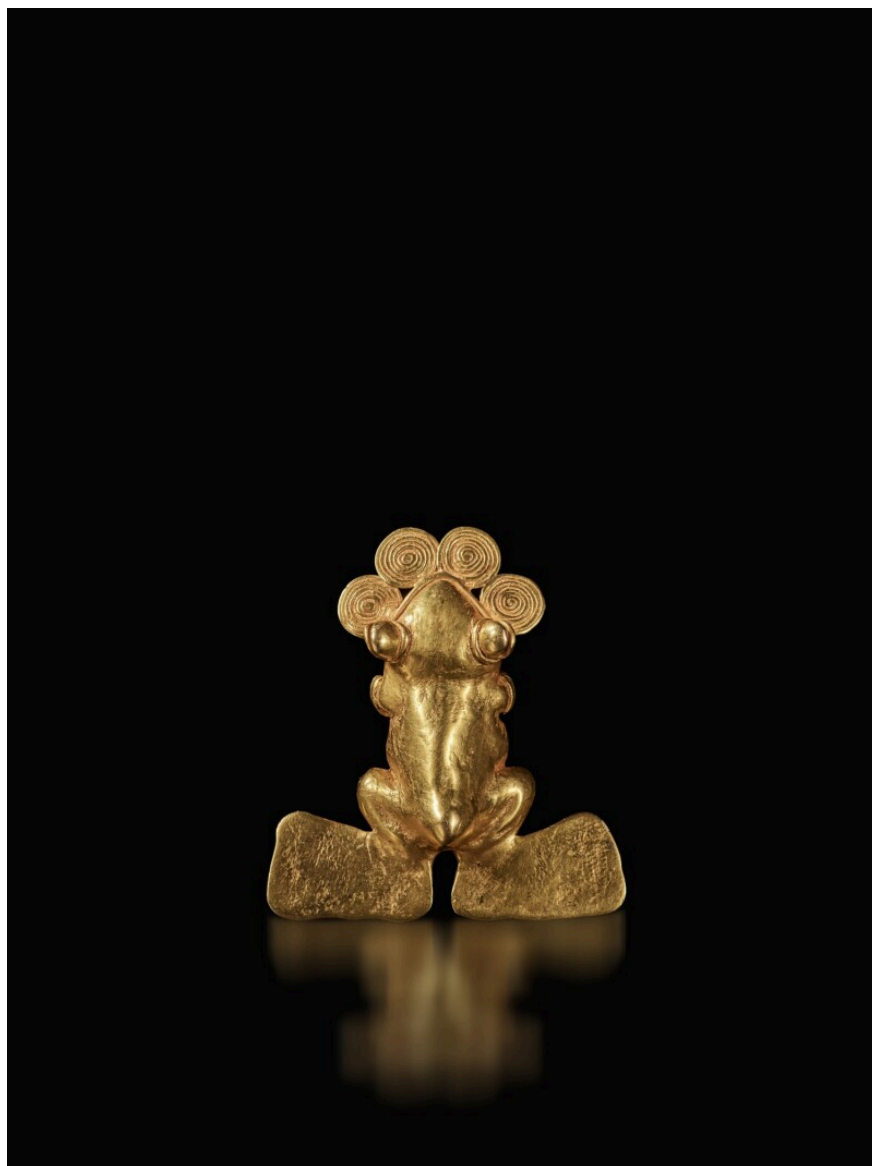
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

2

### Coclé Gold Frog Pendant, circa AD 800 - 1500

Estimate: 3,000 - 5,000 USD

**DESCRIPTION**

Property from an American Private Collection  
Coclé Gold Frog Pendant, circa AD 800 - 1500

Length: 3 1/2 in (8.9 cm)

**PROVENANCE**

Acquired by the present owner's father prior to 1950

**CATALOGUE NOTE**

The frog is frequently portrayed in Veraguas goldwork, as it is considered to be a symbol of fertility and life as frogs flourish in aquatic and lush environments. The frog's hind legs are tightly bent with its webbed feet pointing outward as if about to leap. The front legs are decorated with bands and terminate in loops used to hang the pendant. Its protruding eyes are composed of small rattles, which produce a delicate sound and invite the movement of the piece. Four stylized spirals emerge from the frog's mouth, representing the foamy bubbles that are often produced by this kind of amphibian.

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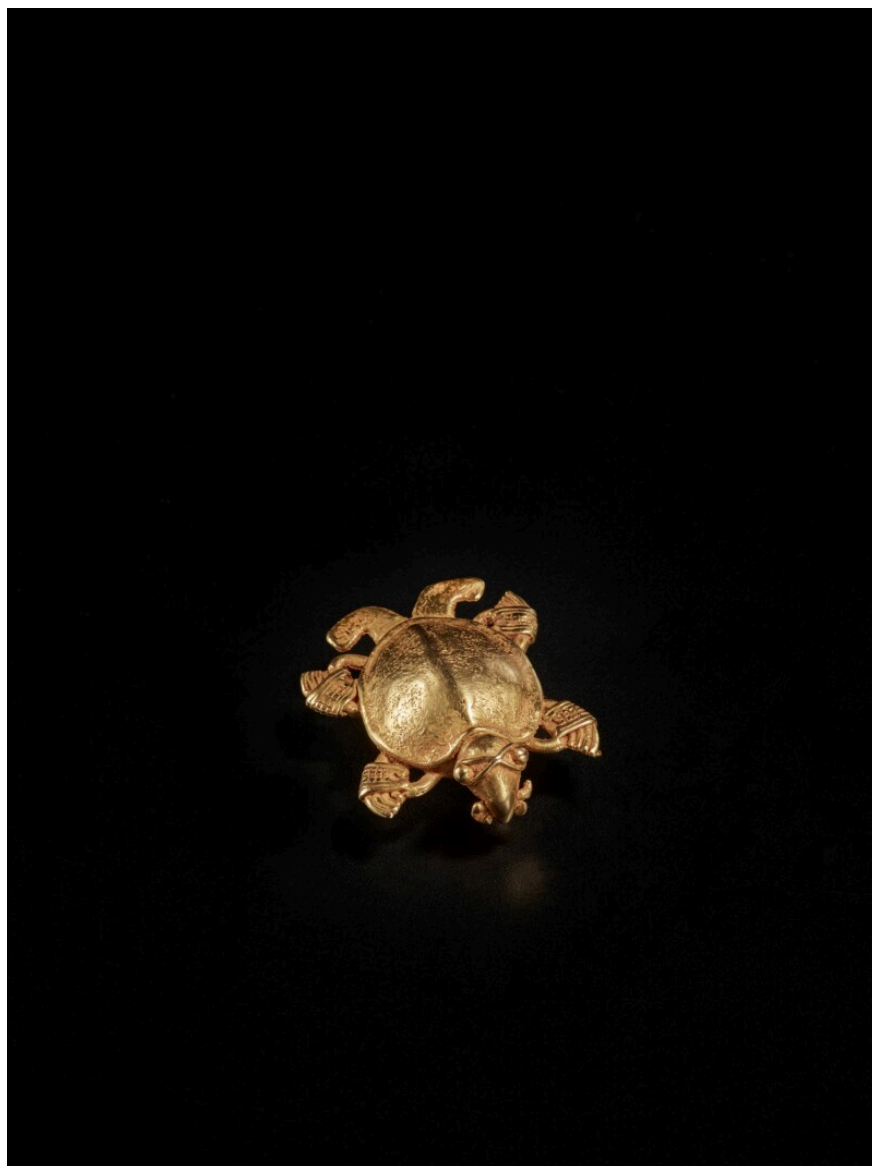
<https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas-2/cocle-gold-frog-pendant-circa-ad-800-1500>





## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

3

### Veraguas Gold Turtle Pendant, circa AD 800 - 1500

Estimate: 4,000 - 6,000 USD

## DESCRIPTION

Property from an American Private Collection  
Veraguas Gold Turtle Pendant, circa AD 800 - 1500

Length: 2 in (5.1 cm)

## PROVENANCE

Acquired by the present owner's father prior to 1950

## CATALOGUE NOTE

The carapace of this finely cast pendant forms a rattle by the tiny cast balls within the hollow body. Larger pendants that were formed as rattles are distinctive to Veraguas goldwork, with turtles often chosen. As visible in this elegantly cast piece, a tongue covers a large opening in the back, keeping the pebble in place. The animal's long, curved beak grasps a small animal, perhaps a frog. Its feet, splayed out to the side, are decorated with an ornate cross-hatched design. A bifurcated tail at the rear of his body adds to the elegant symmetry of the piece.

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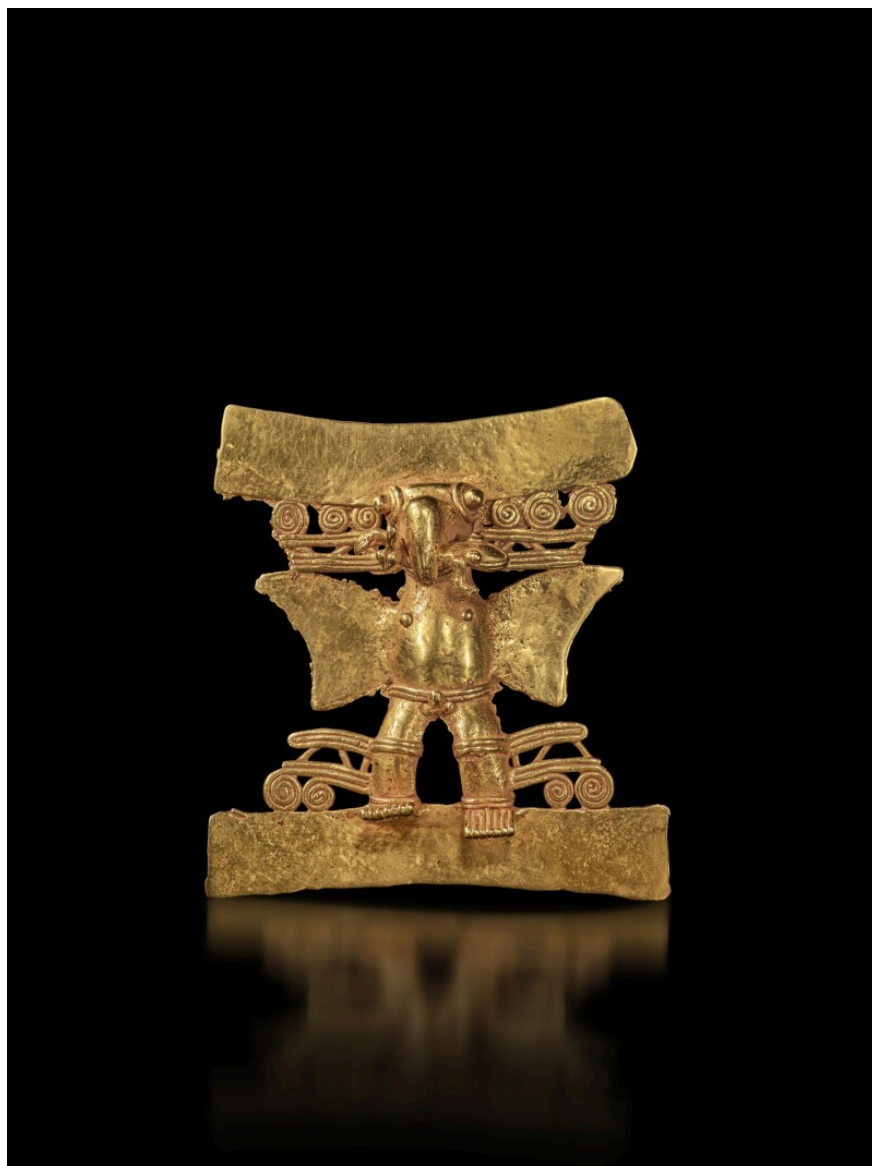
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

4

### Diquís Gold Avian-Headed Pendant with Frog, circa AD 800 - 1500

Estimate: 5,000 - 8,000 USD

**DESCRIPTION**

Property from an American Private Collection  
Diquís Gold Avian-Headed Pendant with Frog, circa AD 800 - 1500

Height: 3 1/8 in (7.9 cm)

**PROVENANCE**

Acquired by the present owner's father prior to 1950

**CATALOGUE NOTE**

Wings outspread, this lost-wax cast bird-headed figure grasps a frog in its beak. Its downturned beak has a tight hold on the amphibian, whose arms and legs seem to writhe, as the creature attempts to escape. The human figure is decorated with bands around his waist, knees, and ankles. Repeated spiraled coils extend outwards from the head and ankles of the figure, adding movement to the overall composition; a suspension loop is on the reverse.

**CONDITION REPORT**

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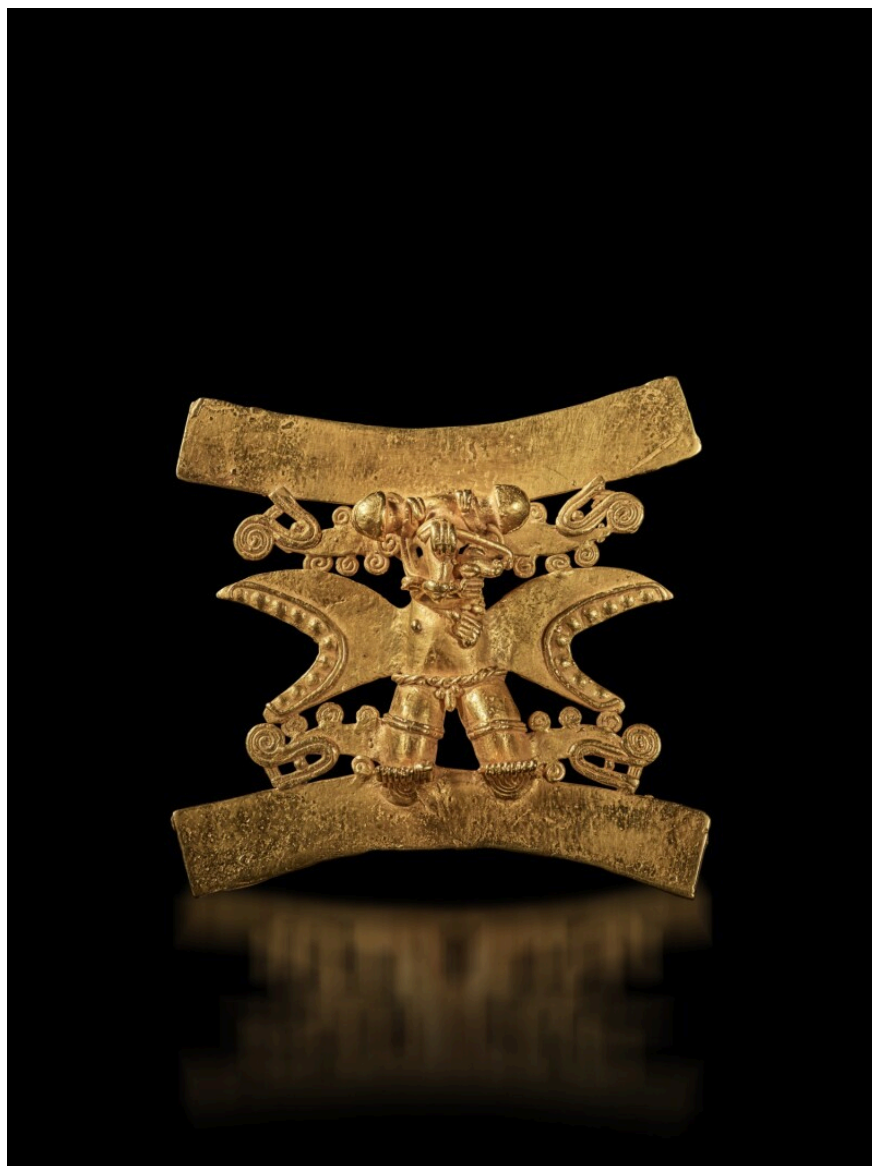
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

5

### Diquís Gold Avian-Headed Pendant with Prey, circa AD 800 - 1500

Estimate: 12,000 - 18,000 USD

## DESCRIPTION

Property from an American Private Collection  
 Diquís Gold Avian-Headed Pendant with Prey, circa AD 800 - 1500

Height: 3 3/8 in (8.6 cm)

## PROVENANCE

Acquired by the present owner's father prior to 1950

## CATALOGUE NOTE

A beautifully ornate example of Diquís pendants, it portrays the dramatic flight of the avian-shaman in his capture of prey. The central robust figure is framed at the top and bottom by two thick, plain bands, which are in contrast with the detailed human body with avian head and wings. While it is difficult to definitively identify the type of bird represented, its strong, long beak, distinctive culmen, and protruding eyes (once containing rattles) are very reminiscent of either the Costa Rican toucan or the white-necked puffbird. Both birds are predatory, a characteristic that has been represented here in a lively manner. Clutched within the birds's beak wrestles a curly-tailed animal, perhaps a spider monkey, its feet resting on the figure's chest and hands upraised to the raptors head.

The avian wings are outstretched and decorated along the edges with repousse details. Profile open-work crocodile heads composed of multiple spiral motifs emerge from the sides of the head and ankles, signifying spiritual power. As is typical of these pendants, the human body wears tight bands at the ankles and knees, as well as a belt at the waist. The fantastical creature represented here may represent a costumed human, a deity, or a shaman in the process of transforming from human to a bird.

For a close comparison, see Andre Emmerich, *Sweat of the Sun and Tears of the Moon, Gold and Silver in Pre-Columbian Art*, Seattle, 1965, p. 104, fig. 130.

## CONDITION REPORT

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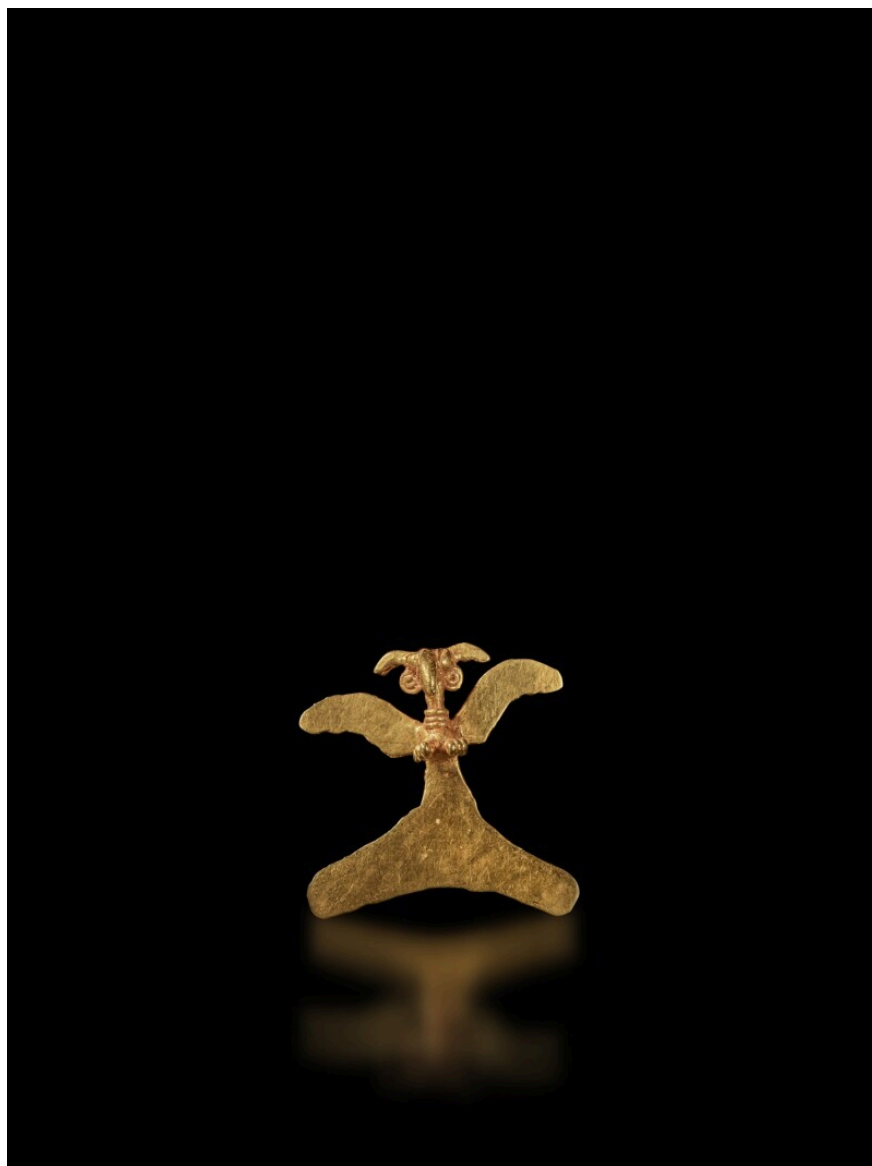
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

6

### Small Veraguas Gold Eagle Pendant, circa AD 800 - 1500

Estimate: 1,500 - 2,500 USD

**DESCRIPTION**

Property from an American Private Collection  
Small Veraguas Gold Eagle Pendant, circa AD 800 - 1500

Height: 1 3/4 in (4.5 cm)

**PROVENANCE**

Acquired by the present owner's father prior to 1950

**CATALOGUE NOTE**

Eagle pendants were produced in many different sizes, ranging from half-an-inch to as much as six inches in height. On this small pendant, the bird's body itself is only about half the size of its tail, which expands downwards. The bird's wings are outstretched, its talons clenched. Its miniature head faces forward with its long beak curving downwards. The two spirals on either side of the head indicate ear ornaments. The majestic bird also wears a three-strand necklace on its elongated neck. A suspension loop is on the reverse.

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Dr. Joseph D. Lichtenberg

7

### Costa Rican Jaguar Effigy Vessel, Guanacaste/Nicoya, circa AD 1000 - 1500

Estimate: 3,000 - 5,000 USD

## DESCRIPTION

Property from the Collection of Dr. Joseph D. Lichtenberg  
Costa Rican Jaguar Effigy Vessel, Guanacaste/Nicoya, circa AD  
1000 - 1500

Height: 12 1/4 in (31.2 cm)

## PROVENANCE

Galeria Los Arcos, San Juan, Puerto Rico  
Dr. Joseph D. Lichtenberg, Baltimore, acquired from the above  
in February 1979

## CATALOGUE NOTE

The fierce feline head projects from the globular vessel, with muscular forelegs and supported on tall tripod legs containing rattles. Wearing a serrated bib as if shaking, and adorned with the characteristic silhouette zoomorphic creatures over the limbs and surrounding the broad neck.

As a nocturnal hunter, the jaguar was considered the sun devouring deity, and the small silhouette jaguars embellishing the body are considered the stars revealed by the night sky.

For the type, see Julie Jones, Michael Kan, Michael J. Snarskis, *Between Continents, Between Seas, Precolumbian Art of Costa Rica*, New York, 1981, p. 197, cat. no. 107.

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Californian Private Collection

8

### Maya Stone Effigy Hacha, Late Classic, circa AD 550 - 950

Estimate: 7,000 - 10,000 USD

**DESCRIPTION**

Property from a Californian Private Collection  
Maya Stone Effigy Hacha, Late Classic, circa AD 550 - 950

Height: 9 1/4 in (23.5 cm)

**PROVENANCE**

Lilian S. Zalk, Los Angeles, acquired in the 1940s  
Thence by family descent to the present owner

**CATALOGUE NOTE**

With a forceful open mouth and sharply downturned projecting tongue, this powerful skeletal head is carved with a finely modeled jawbone and the hinge connected to the ocular area. The nose is indicated by a notch, and the eyes are narrowed with arched lids above; with remains of red pigment in the roughened lower neck area.

For a similar example, see Ted J.J. Leyenaar, and Lee A. Parsons, *Uluma: The Ballgame of the Maya and Aztecs*, Leiden, 1988, p. 181, fig. 86.

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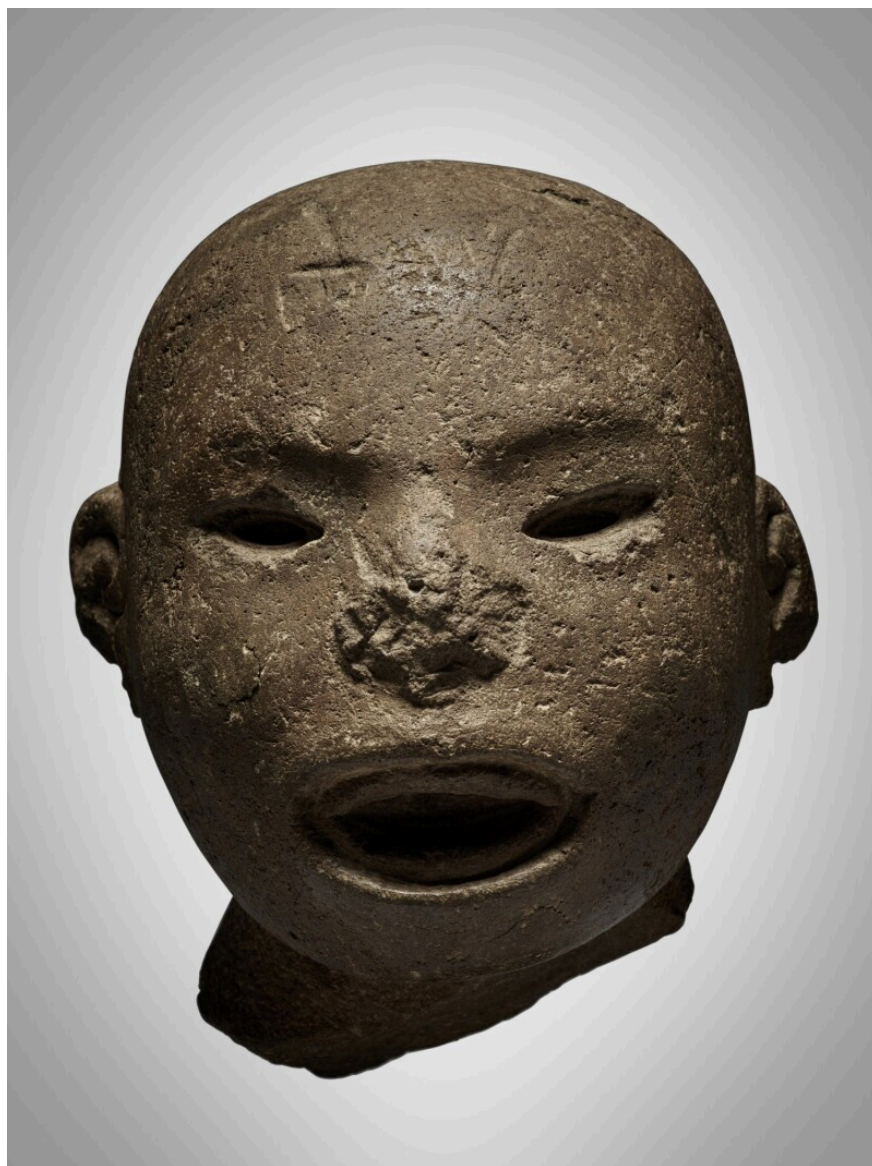
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection

9

### Aztec Stone Head of the Deity Xipe Totec, Postclassic, circa AD 1300 - 1521

Estimate: 5,000 - 8,000 USD



**DESCRIPTION**

Property from a Private Collection

Aztec Stone Head of the Deity Xipe Totec, Postclassic, circa AD 1300 - 1521

Height: 10 3/8 in (26.4 cm)

**PROVENANCE**

Robert L. Stolper, Stolper Galleries, Munich

European Private Collection, acquired from the above by 1970

Sotheby's, New York, November 22, 1999, lot 174, consigned by the above

Private Collection, acquired at the above auction

**CATALOGUE NOTE**

The Aztec had a deity for nearly all aspects of human nature. The sculpted representations of the gods in stone and ceramic were one of the primary Postclassic tributes. These sculptures decorated temples and were displayed during specific ceremonies.

Xipe Totec is one of the primary Aztec deities and epitomizes how dual forces compliment and imbue a patron with agency and strength. Xipe Totec is the deity of rebirth (our 'flayed lord') and was most closely associated with agricultural renewal. Xipe Totec was also the patron deity of goldsmiths, referencing the transformative power of creating beauty from inert substances.

Xipe is best epitomized by a snake shedding its skin or the butterfly born from a crystalis; the elements of life and death are literally layered on the dramatic sculptures of this deity. Here a secondary skin forms a mask over the head, with openings for the essential senses of sight and voice to be available. The mask extends over the ears and the top of the head, with a perforation in the three locations, likely for insertion of a perishable material. The remains of a coiffure are pulled tautly at the back of the head. The figure was encased like a seed, to be planted and reborn through the ritual of the Xipe Totec ceremony.

For a complete Xipe figure found in the early 19<sup>th</sup> century now in the Museum der Kulturen, Basel, (inv. no. IVb 647), with a highly similar head to the present subject, see Moctezuma and Olguin, *Aztecs*, London, 2002, p. 173, cat. no. 92, and p. 422.

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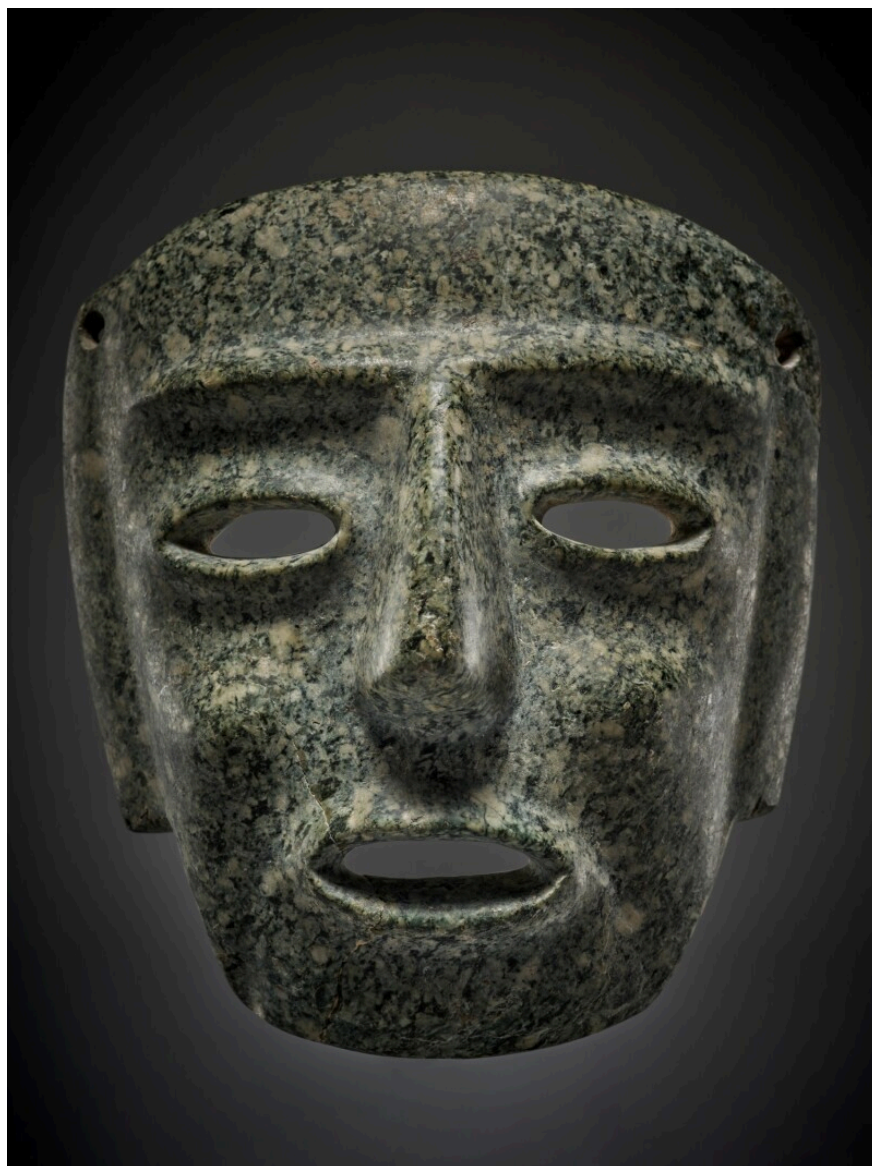
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a California Private Collection

10

### Chontal Stone Mask, Late Preclassic, circa 300 - 100 BC

Estimate: 10,000 - 15,000 USD



**DESCRIPTION**

Property from a California Private Collection  
Chontal Stone Mask, Late Preclassic, circa 300 - 100 BC

Height: 6 1/4 in (15.8 cm)

**PROVENANCE**

Marcel Delplace, Brussels  
Belgian Private Collection, acquired from the above during the 1970s  
Sotheby's, New York, May 16, 2014, lot 241, consigned by the family of the above  
Private Collection, Massachusetts, acquired at the above auction  
Private Collection, California, acquired from the above

**CATALOGUE NOTE**

Chontal face masks and panels combine finely sculpted abstract elements in the portrayal of idealized yet naturalist faces. The Guerrero tradition of stone masks defined by grooves and ridges is evident here with the sharp brow lines and triangular nose. The pierced eyes and mouth are outlined by rimmed lines and evoke a lifelike animated expression, in conjunction with the gently rounded cheekbones; long narrow ear flanges are pierced at the temples for attachment.

For the mask type, see Carlo and Robin Gay, *Chontal: Ancient Stone Sculpture from Guerrero, Mexico*, Geneva, 2001, p. 66, pls. 93-94.

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

11

### Colima Stone Mask, Late Preclassic/Protoclassic, circa 300 BC - AD 300

Estimate: 60,000 - 80,000 USD

**DESCRIPTION**

Property from an American Private Collection  
Colima Stone Mask, Late Preclassic/Protoclassic, circa 300 BC - AD 300

Height: 7 1/4 in (18.4 cm)

**PROVENANCE**

Robert L. Stolper, Stolper Galleries, Munich, acquired in the 1960s or early 1970s  
Peter G. Wray, Scottsdale, acquired from the above on January 21, 1975  
Herbert L. Lucas, Los Angeles, acquired from the above on January 31, 1983  
American Private Collection, acquired from the above in 2003

**EXHIBITION**

Rose Art Museum, Brandeis University, Waltham, Massachusetts, *Ancient American Art: An Aesthetic View*, November 7 - December 20, 1981  
Detroit Institute of Arts, 1985 - October 24, 2001 (long-term loan, inv. no. T1985.200.42)  
Art Institute of Chicago, *Ancient West Mexico: Art and Archaeology of the Unknown Past*, September 5 - November 22, 1998; additional venue: Los Angeles County Museum of Art, December 20, 1998 - March 29, 1999  
Denver Art Museum, October 24, 2001 - November 1, 2004 (long term loan, inv. no. TL-22645)

**LITERATURE**

Stolper Galleries, ed., *Exotica 2 : eine Sammlung von Meisterwerken*, undated, back cover  
Rose Art Museum, Brandeis University, ed., *Ancient American Art: An Aesthetic View*, Boston, 1981, pl. 21  
Gerald Berjonneau, Emile Deletaille, and Jean-Louis Sonnerly, eds., *Rediscovered Masterpieces of Mesoamerica*, Boulogne, 1985, p. 166, fig. 230  
Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 62, fig. 11

**CATALOGUE NOTE**

The minimal, stylized face emits a powerful presence by the contrast of the solid and undulating facial planes interrupted by the perfectly round perforated eyes placed slightly askew. The nose and brows are carved in prominent relief and the open mouth is indicated by the recessed oval; small projections form the ears. The pierced eyes convey the primacy of sight for this ceremonial mask.

The mask is made of highly prized mottled green/blue and black stone that likely was transported from Guerrero. The color of blue/green stone is well known to be associated with water and fertility in ancient Mexico. It is noteworthy that the exact style of a circular face with rounded drilled eyes occurs on figures made from the rare spondylus shell, and on small greenstone figures (see Camberos and de la Vaga, in Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, pp. 62-63, figs. 12 and 13). These rare small shell and greenstone objects are considered the ornaments and accoutrement of important individuals; a life-sized stone mask as this example would be a particularly prized object.

For a highly similar example, see Mireille Holsbeke, Karel Arnaut, *Offerings for a New Life, Funerary Images from Pre-Columbian West Mexico*, Antwerp, 1998, p. 133, fig. 63.

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection

12

### Colima Effigy Vessel of a Shark, Protoclassic, circa 100 BC - AD 250

Estimate: 10,000 - 15,000 USD

**DESCRIPTION**

Property from a Private Collection

Colima Effigy Vessel of a Shark, Protoclassic, circa 100 BC - AD 250

Length: 14 3/4 in (37.5 cm)

**PROVENANCE**

Private Collection, acquired in 1966

Jacques S. Purris Trust, acquired by descent from the above  
Sotheby's, New York, 7, 2016, lot 150, consigned by the above  
Private Collection, acquired at the above auction

**EXHIBITION**

Art Institute of Chicago, *Ancient West Mexico: Art and Archaeology of the Unknown Past*, September 5 - November 22, 1998; additional venue: Los Angeles County Museum of Art, December 20, 1998 - March 29, 1999

**LITERATURE**

Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 188, fig. 29, cat. no. 53  
Sotheby's, New York, May 16, 2014, lot 253

**CATALOGUE NOTE**

The animated composite figure of a shark is supported on four legs and is in the midst of swallowing a human figure whose limbs project from the toothy mouth. It has incised circular eyes and is modeled with the dorsal fins and a bifurcated tail; a spout is on the right side of the body.

The shark was a powerful avatar for shamen in ancient West Mexico. The mythology as studied by Peter Furst describes how the shark would ingest a human figure and release it as a transformed aide that could communicate with animal spirits. The shaman or ruler who claimed this powerful alter ego was enhanced by its talents.

For another shark vessel likely from the same workshop, see Jacki Gallagher, *Companions of the Dead, Ceramic Tomb Sculpture from Ancient West Mexico*, Los Angeles, 1983, p. 68, fig. 77. For a Colima figure wearing a shark helmet, see Peter Furst, "Shamanic Symbolism, Transformation and Deities", in Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 188, fig. 30.

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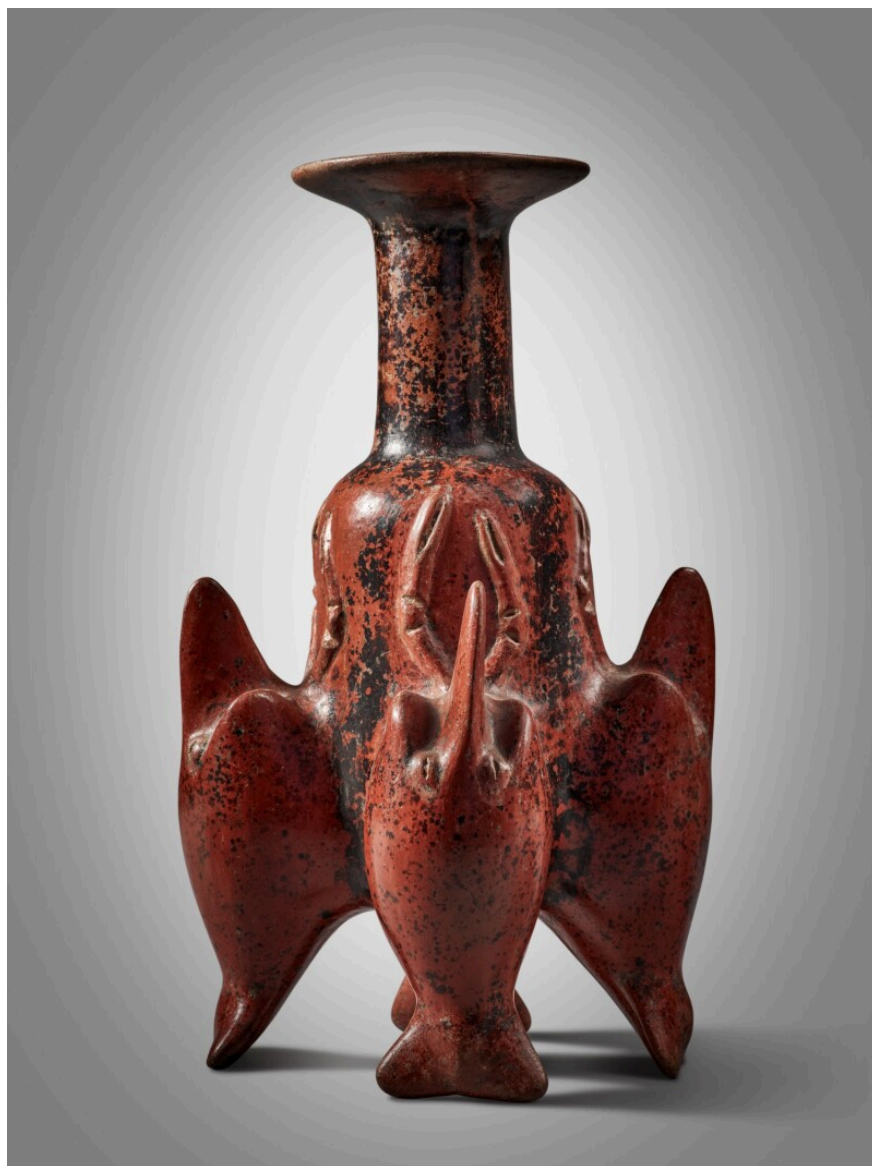
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection

13

### Colima Vessel with Crayfish, Protoclassic, circa 100 BC - AD 250

Estimate: 35,000 - 50,000 USD



**DESCRIPTION**

Property from a Private Collection

Colima Vessel with Crayfish, Protoclassic, circa 100 BC - AD 250

Height: 12 1/8 in (30.8 cm)

**PROVENANCE**

Jay C. Leff, Uniontown, Pennsylvania, acquired prior to 1966  
Sotheby's, New York, May 12, 1983, lot 88, consigned by the above

Private Collection, New York, acquired at the above auction  
Private Collection, acquired by descent from the above

**EXHIBITION**

The Brooklyn Museum, *Ancient Art of Latin America from the Collection of Jay C. Leff*, November 22, 1966 - March 5, 1967  
Allentown Art Museum, *Pre-Columbian Art of Mesoamerica from the Collection of Jay C. Leff*, February 13 - April 2, 1972  
Huntington Galleries, West Virginia, *Ancient Art of Middle America: Selections from the Jay C. Leff Collection*, February 17 - June 9, 1974

**LITERATURE**

Elizabeth Kennedy Easby, *Ancient Art of Latin America from the Collection of Jay C. Leff*, New York, 1966, p. 56, cat. no. 288  
Michael Kan, *Pre-Columbian Art of Mesoamerica from the Collection of Jay C. Leff*, Allentown, Pennsylvania, 1972, unpaginated, cat. no. 94  
Katheryn M. Linduff, *Ancient Art of Middle America: Selections from the Jay C. Leff Collection*, Huntington, West Virginia, 1974, p. 86, cat. no. 114

**CATALOGUE NOTE**

The tall, elegant bottle is suspended between four crayfish with their slender forelegs outstretched on the vessel walls. The flared tails are the sole supports with each plump crustacean's body tapering upward with the small eyes modeled between the projections on the head. The long straight neck is capped by the flaring rim.

The natural resources of ancient west Mexico were an endless inspiration in the ceramic arts of the Protoclassic era. The flora and fauna of the various ecological niches were essential food sources and the small Mexican freshwater crayfish

(genus *Cambaroididae*) that inhabited brooks swamps and streams, were considered a delicacy.

The importance of the plant and animal world to the indigenous population was evident to the 16<sup>th</sup> century Spaniards, who produced important texts based on interviews with the native population. These documents listed hundreds of plants and their native names, and particularly their uses, including medicinal, building materials, poison, dyes, soaps, etc. (Schondube, p. 208). Vessels so distinctly formed as bottles were likely made to hold the ceremonial pulque beverage or one made from cacao. The design of how the crayfish are placed suggests the gesture of offering the vessel in a reverent posture. As with many Comala effigy vessels, they are both functional ceramics and sculptures honoring the animals or plants portrayed.

For a vessel with crayfish modeled on the shoulder, see Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, p. 215, fig. 28. For two vessels in the form of crayfish, see Hasso von Winning, *PreColumbian Art of Mexico and Central America*, New York, 1968, p. 99, fig. 95; and Kristi Butterwick, *Heritage of Power: Ancient Sculpture from West Mexico, the Andrell E. Pearson Family Collection*, New York, 2004, p. 68, cat. no. 24.

For a highly similar vessel type on fish supports, see Michael Kan, Clement Meighan, and H. B. Nicholson, eds., *Sculpture of Ancient West Mexico: Nayarit, Jalisco, Colima, The Proctor Stafford Collection*, Los Angeles, 1970, p. 99, cat. no. 165.

Exhibition photo credit: Brooklyn Museum Archives.  
Records of the Department of Photography. Ancient Art  
of Latin America, from the Collection of Jay C. Leff.  
[11/22/1966 - 03/05/1967]. Installation view: western  
Mexico. Dog with human mask, horned head, head  
beaker, jar, captive figure jar.

**CONDITION REPORT**

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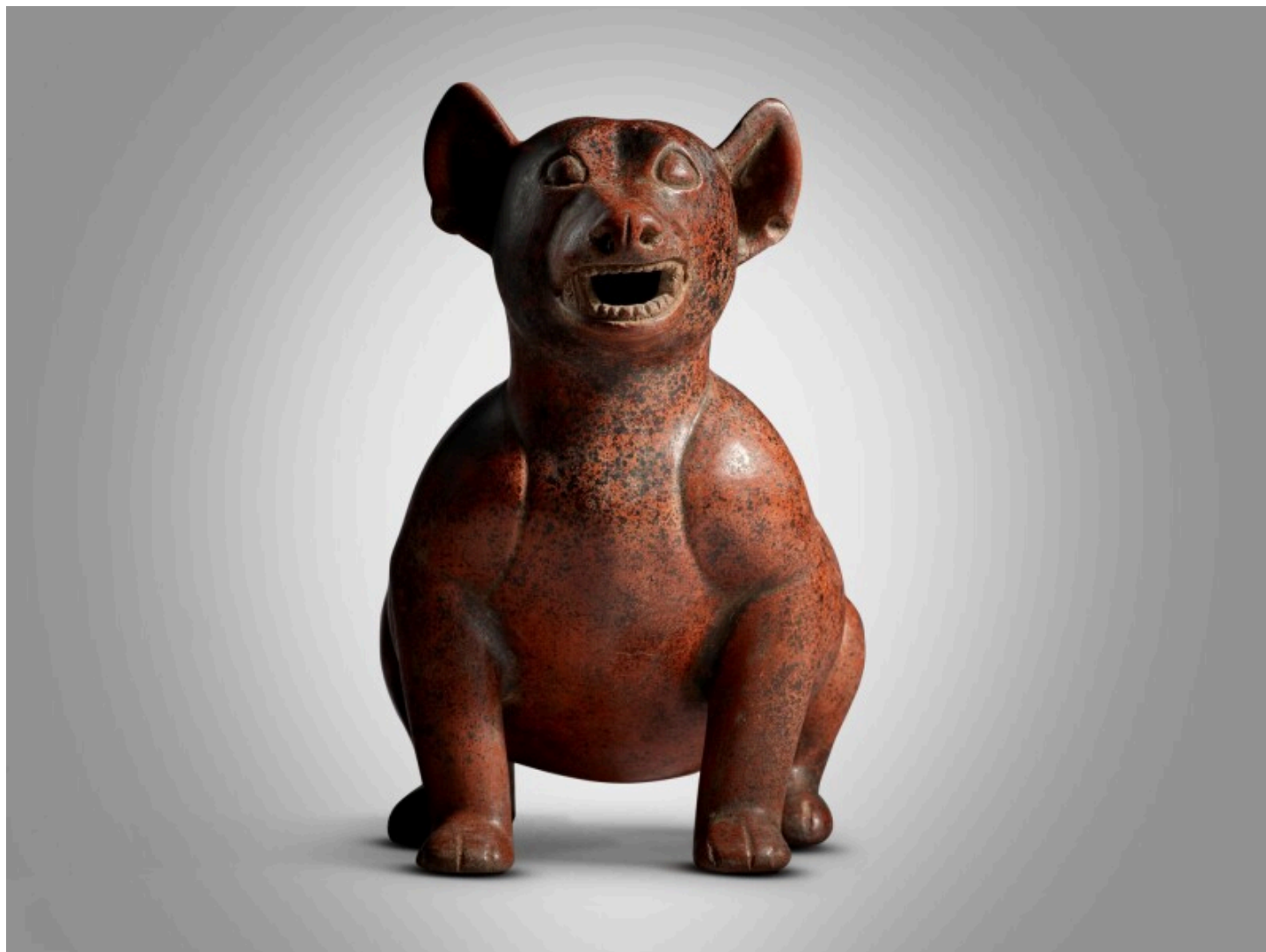
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Andy and Deborah Williams

14

### Colima Seated Dog, Protoclassic, circa 100 BC - AD 250

Estimate: 7,000 - 10,000 USD

## DESCRIPTION

Property from the Collection of Andy and Deborah Williams  
Colima Seated Dog, Protoclassic, circa 100 BC - AD 250

Height: 12 1/4 in (31.1 cm)

## PROVENANCE

John Huston, St Clerans, Craughwell, County Galway, and  
California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25,  
1985  
Andy and Deborah Williams, California

## CATALOGUE NOTE

A classic sculpture of the guardian canine, the animated and alert Colima animal crouches with an open mouth bearing his teeth, and nostrils flared as if growling. The typical reddish-brown burnished surface visible here conveys the hairless Mexican dog called the *Xoloitzcuintle* (*Xolo* for short). The name *Xoloitzcuintle* comes from the Aztec language and combines the canine-deity "*Xolotl*" with the word for dog, "*itzcuintle*." *Xolotl* and was meant to accompany the dead in their journey through the dangers of the underworld up into the night sky to dwell with one's ancestors.

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

15

### Colima Seated Dignitary with Trophy-Heads, Comala style, Protoclassic, circa 100 BC - AD 300

Estimate: 35,000 - 45,000 USD

**DESCRIPTION**

Property from an American Private Collection  
 Colima Seated Dignitary with Trophy-Heads, Comala style,  
 Protoclassic, circa 100 BC - AD 300

*Number inscribed in black ink on lower back: 8999*

Height: 16 1/8 in (41 cm)

**PROVENANCE**

Dr. and Mrs. William S. Greenspon, New York, acquired prior to 1968

Emile Deletaille, Brussels, acquired from the above  
 Sotheby's, New York, November 26, 1985, lot 114, consigned by the above

Private Collection, New York, acquired from the above auction

Ancient Art of the New World, New York

American private collection, acquired from the above in 2006

**LITERATURE**

Hasso von Winning, *Pre-Columbian Art of Mexico and Central America*, New York, 1968, p. 88, fig. 71

**CATALOGUE NOTE**

This finely modeled tall sculpture is a rare depiction of the warrior/chief figure displaying the ceremonial drinking posture with the charged presence of the trophy-heads at the side of his torso. Seated in a proud and assertive posture, he is in the midst of a ceremony that was the culmination of other events inaugurating the figure into a position of power and authority. He holds an oval bowl high to his mouth for drinking a ceremonial liquid, and he is distinguished by the trophy-heads tied by crossed bands on his chest to either side of the waist. Each head is wrapped in patterned bands. In the rites of passage for a warrior or leader, the taking of prisoners and their sacrifice was a performative action confirming one's prowess, as well as a means to replenish the earth for the well-being of the larger community. The performative initiation rites were intricately linked to the important ceremonial feasts timed to seasonal agricultural cycles.

The bowl raised up so prominently would have held an important feast drink of either octli, also known as pulque, made from the fermented sap of the agave, or tesvino, a maize beer. The agave was a highly important plant that required lengthy processing for these prized drinks, it was referred to as "the first plant created by God" (Kristi Butterwick, "Food for the Dead, The West Mexican Art of Feasting" in Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 103).

For two highly similar figures, one in the Ethnologisches Museum, Berlin, see Richard F. Townsend, "Before Gods, Before Kings", in Townsend, ed., *ibid.* p. 116, fig. 10; and another in a private collection, see Mireille Holsbeke and Karel Arnaut, *Offerings for a New Life, Funerary Images from Pre-Columbian West Mexico*, Antwerp, 1998, p. 80, fig. 13.

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a New York Family Collection

16

### Colima Seated Figure of a Dwarf, Comala Style, Protoclassic, circa 100 BC - AD 250

Estimate: 4,000 - 6,000 USD

## DESCRIPTION

Property from a New York Family Collection  
Colima Seated Figure of a Dwarf, Comala Style, Protoclassic,  
circa 100 BC - AD 250

Height: 10 3/4 in (27.3 cm)

## PROVENANCE

Andre Emmerich, Inc., New York, acquired in 1968 (inv. no. T-541)  
New York private collectors, acquired from the above in May 1968  
Thence by family descent to the present owners

## CATALOGUE NOTE

The distinctive hunchbacked dwarf figures of the Comala tradition exert a particularly strong aura associated with their shamanic powers. The physical deformities were considered signs of special visionary and sacred powers.

The direct and piercing expression on this figure is created from the openwork eyes and firmly set mouth. The large rounded head sits erectly above the finely modeled musculature of his body. The rippled arms, strong legs, plump feet with flexed toes are thoroughly defined, his rounded torso shows the curve of strong pectorals and the scapula on the back are sharply defined; a small spout emerges from the top of the head.

For similar figures, see Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 83, fig. 14; also see Jacki Gallagher, *Companions of the Dead: Ceramic Tomb Sculpture of Ancient West Mexico*, Los Angeles, 1983, p. 45, fig. 29.

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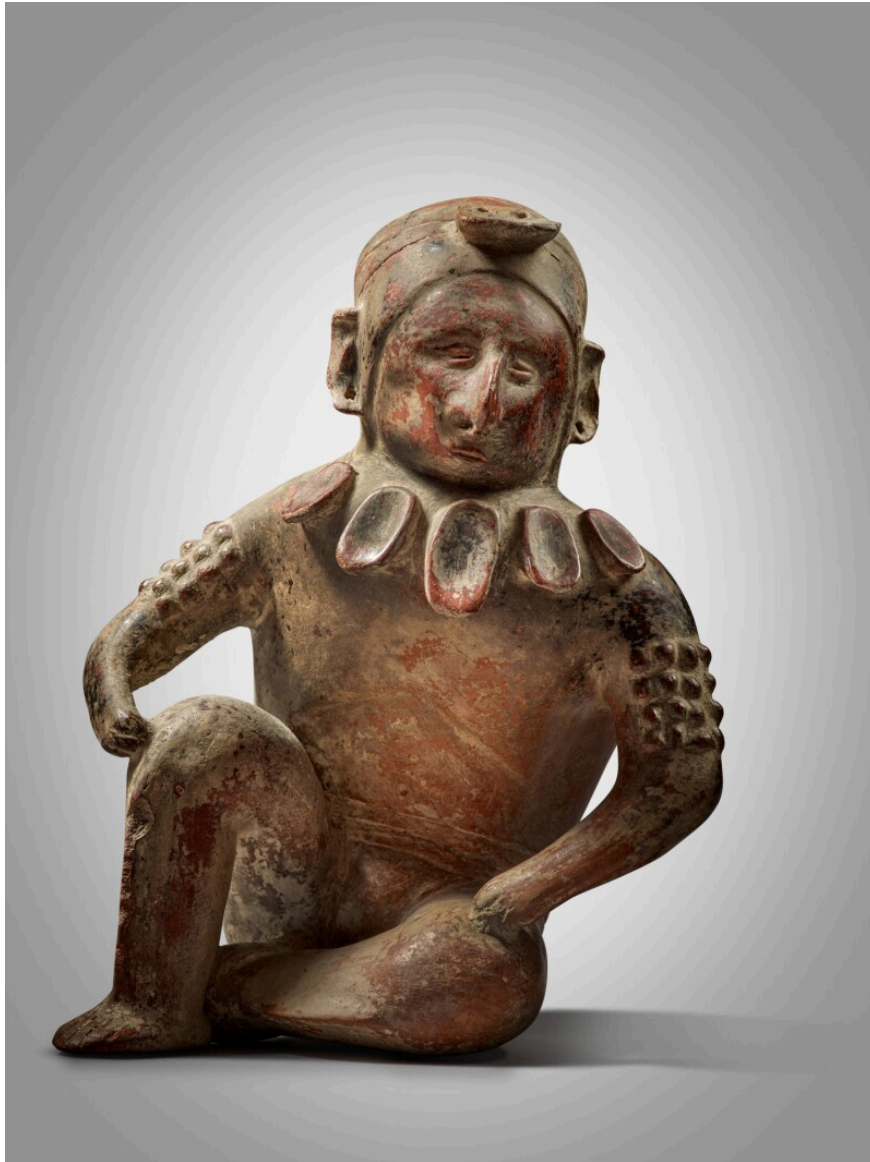
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Andy and Deborah Williams

17

### Colima Seated Hunchback Figure, Comala style, Protoclassic, circa 100 BC - AD 250

Estimate: 2,000 - 4,000 USD



**DESCRIPTION**

Property from the Collection of Andy and Deborah Williams  
Colima Seated Hunchback Figure, Comala style, Protoclassic,  
circa 100 BC - AD 250

Height: 12 1/8 in (30.8 cm)

**PROVENANCE**

John Huston, St Clerans, Craughwell, County Galway, and  
California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25,  
1985  
Andy and Deborah Williams, California

**CATALOGUE NOTE**

In a transformative moment of a ritual, the figure is  
poised leaning to the side with his arms reaching to the  
legs. The face shows his expanded nostrils and flattened  
cheeks as if inhaling and eyes closed. His  
legs exhibit the subtle but distinct 'saber shin' form and  
his upper arms are decorated with four rows of sharp  
cicatrice tattoos. Adorned with a large necklace of shell  
pendants and wearing an incised headband centering a  
larger medallion, he bears the marks of an esteemed  
hunchback.

For a comparative figure, see Richard F. Townsend,  
ed., *Ancient West Mexico: Art and Archaeology of the  
Unknown Past*, Chicago, 1998, p.241, fig. 18.

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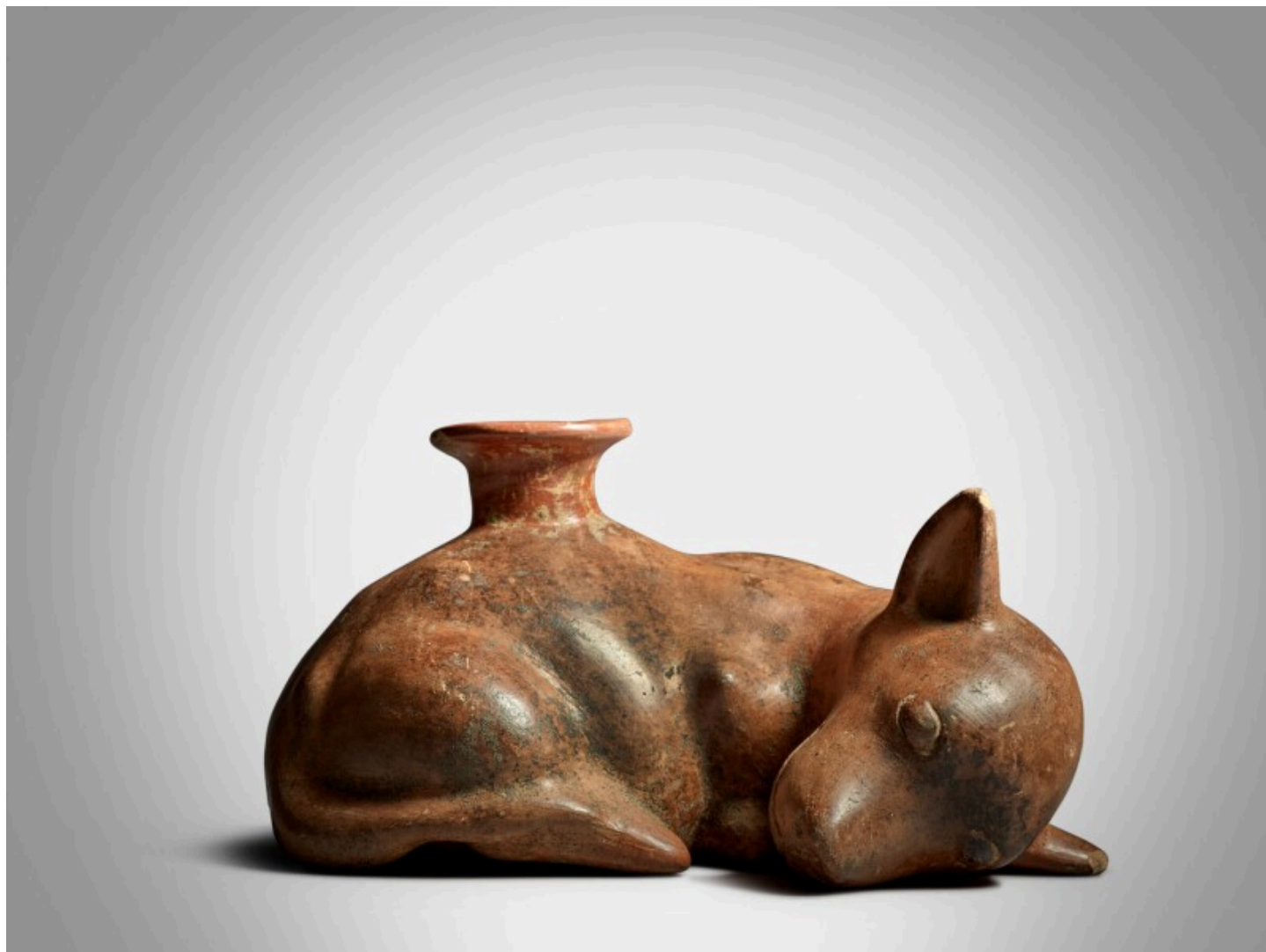
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and-the-americas-2/colima-seated-hunchback-figure-comala-style](https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas-2/colima-seated-hunchback-figure-comala-style)



## Art of Africa, Oceania, and the Americas

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Property from the Collection of Andy and Deborah Williams

18

### Colima Sleeping Dog, Protoclassic, circa 100 BC - AD 250

Estimate: 2,500 - 4,500 USD

**DESCRIPTION**

Property from the Collection of Andy and Deborah Williams  
Colima Sleeping Dog, Protoclassic, circa 100 BC - AD 250

Length: 10 3/4 in (27.3 cm)

**PROVENANCE**

John Huston, St Clerans, Craughwell, County Galway, and  
California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25,  
1985  
Andy and Deborah Williams, California

**CATALOGUE NOTE**

The epitome of a content, resting dog, lying on his side  
with limbs curled comfortably to his body, with a spout  
projecting from the back.

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## Art of Africa, Oceania, and the Americas

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Property from the Collection of Andy and Deborah Williams

19

### Colima Fluted Parrot Vessel, Protoclassic, circa 100 BC - AD 250

Estimate: 3,000 - 5,000 USD

**DESCRIPTION**

Property from the Collection of Andy and Deborah Williams  
Colima Fluted Parrot Vessel, Protoclassic, circa 100 BC - AD 250

Diameter: 11 3/4 in (29.9 cm)

**PROVENANCE**

John Huston, St Clerans, Craughwell, County Galway, and California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25, 1985  
Andy and Deborah Williams, California

**CATALOGUE NOTE**

The broad gourd form is modeled with sharply fluted sides; each tripod leg is a parrot with wings folded tightly on its back and the beaks pecking into the vegetable.

**CONDITION REPORT**

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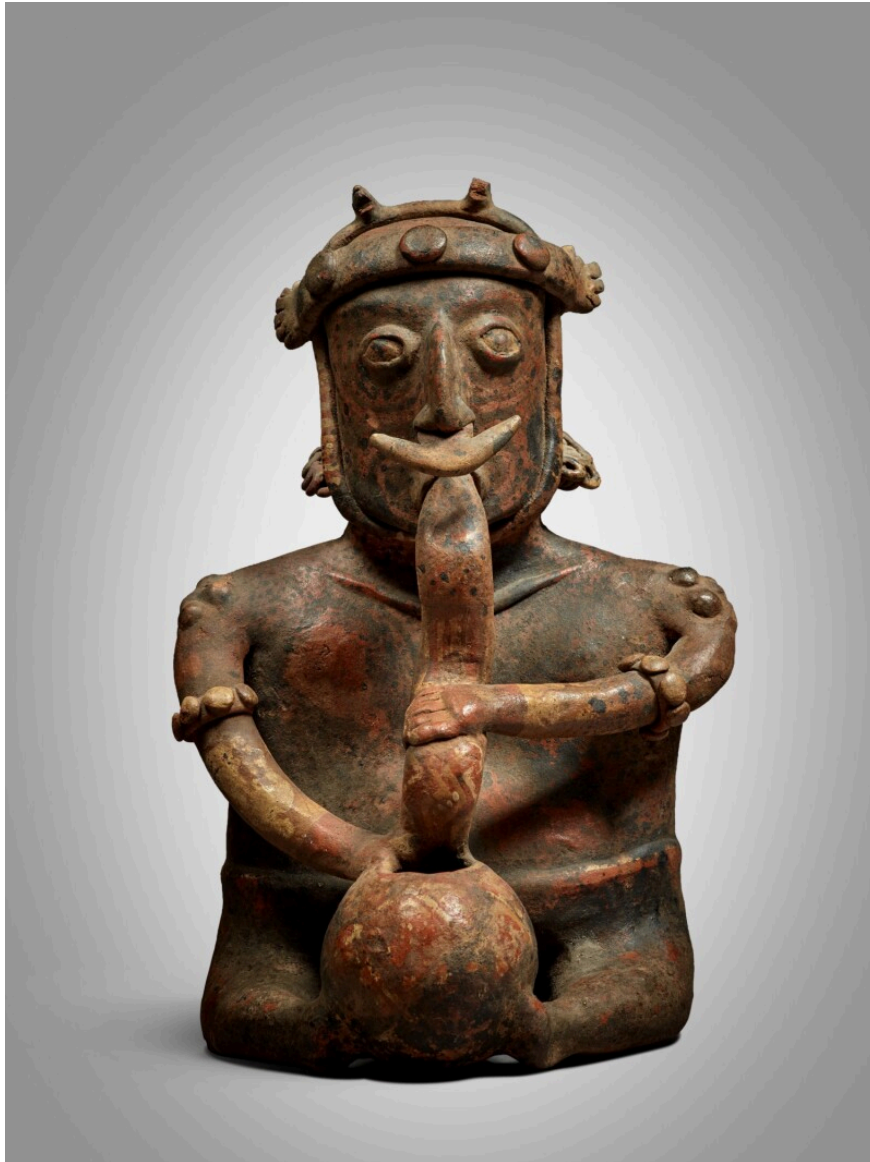
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Andy and Deborah Williams

20

### Nayarit Seated Figure with Bowl and Tube, Ixtlán del Rio style, Protoclassic, circa 100 BC - AD 250

Estimate: 4,000 - 6,000 USD

## DESCRIPTION

Property from the Collection of Andy and Deborah Williams  
Nayarit Seated Figure with Bowl and Tube, Ixtlán del Rio style,  
Protoclassic, circa 100 BC - AD 250

Height: 12 1/8 in (30.8 cm)

## PROVENANCE

John Huston, St Clerans, Craughwell, County Galway, and  
California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25,  
1985  
Andy and Deborah Williams, California

## CATALOGUE NOTE

The figure is in the midst of a ceremonial feasting or initiation ritual, with the globular vessel balanced between his feet, and the patterned undulating tube, perhaps an *acocote* gourd, placed into his mouth. His wide-eyed expression and densely painted facial tattoos accentuate the dramatic moment of ingesting the ceremonial liquid. Similar tubes were used for the procurement of aquamiel from the maguey cactus plants. He is adorned with a large crescentic nose piece and neck pendant, beaded armbands, and narrow, striped animal pelts as headbands with added medallions. Tiny multiple earrings line his earlobes. The act of 'ritual consumption' was well documented in Nayarit figures; the organized feasts "[...] represent not an everyday meal... but a momentous event deemed worthy of meticulous and repeated dramatization." (Kristi Butterwick, "Food for the Dead, The West Mexican Art of Feasting", in Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 99).

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

21

### Nayarit Seated Emaciated Couple, Ixtlán del Rio style, Protoclassic, circa 300 BC - AD 300

Estimate: 40,000 - 60,000 USD

**DESCRIPTION**

Property from an American Private Collection  
Nayarit Seated Emaciated Couple, Ixtlán del Rio style,  
Protoclassic, circa 300 BC - AD 300

*Male figure: inscribed in black ink on the proper lower right underside: "PRIMUS P208" [as best legible]; on the proper left underside inscribed in black: [partially illegible] "015 B / 500P"; inscribed in white on underside: "G68-037" [as best legible]*  
*Female figure: on proper left backside inscribed in black: "A4015A / X500P" [as best legible]*  
Heights: female 13 3/8 in (34 cm), male 15 3/4 in (40 cm)

**PROVENANCE**

Ed Primus, Los Angeles, acquired in the 1960s  
Stendahl Galleries, Los Angeles  
Mr. and Mrs. Joseph Goldenberg, Los Angeles, acquired from the above in 1968  
Stendahl Galleries, Los Angeles, acquired from the above  
American Private Collection, acquired from the above in 2005

**EXHIBITION**

Male figure:  
Art Institute of Chicago, *Ancient West Mexico, Art and Archaeology of the Unknown Past*, September 5 - November 22, 1998; additional venue: Los Angeles County Museum of Art, December 20, 1998 - March 29, 1999

**LITERATURE**

Male figure:  
Richard F. Townsend, ed., *Ancient West Mexico, Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 168, fig 1

**CATALOGUE NOTE**

These brightly decorated Ixtlán del Rio figures are some of the finest of the emaciated couple style. They emit a compelling raw expressiveness and dramatic ceremonial moment by their hunched postures with their ribs gracefully modelled down their arched backs. The slender bodies are the result of ritual fasting which was accompanied by facial piercing, now showing as the swollen cheeks highlighted by geometric designs. Each figure has thin arms and legs drawn upward to help support their fatigued bodies.

Cheek piercing and subsequent fasting were rituals of mourning for the ancient Nayarit people. Ritual bloodletting by piercing one's cheek with stingray or agave spines or sharp sticks was an important ritual to honor a deceased ancestor. Scenes of individuals with sticks piercing their cheeks are shown on anecdotal house and platform scenes. The significance of both men and women participating in such intense rituals attests to their complimentary gender status in ancient West Mexico.

The couple is further united in their exuberant body paint and jewelry ornaments. They share the embellishment of the cascade of multiple disc earrings along each lobe, beaded armbands and a large nose ornament. The female wears a patterned headband and the male holds a tubular implement to his mouth and wears the extended body of an animal as his headdress. Each of their bodies is covered in wavy and geometric designs.

The "extraordinary plastic and expressive power" of Nayarit figures of the Ixtlán style was deeply appreciated by Diego Rivera as shown in his murals and within his collection of ceramic art (see Barbara Braun, "West Mexican Art and Modernist Artists", in Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 268; see also Townsend, ed., *ibid.*, p. 174, fig. 11 for a highly similar couple).

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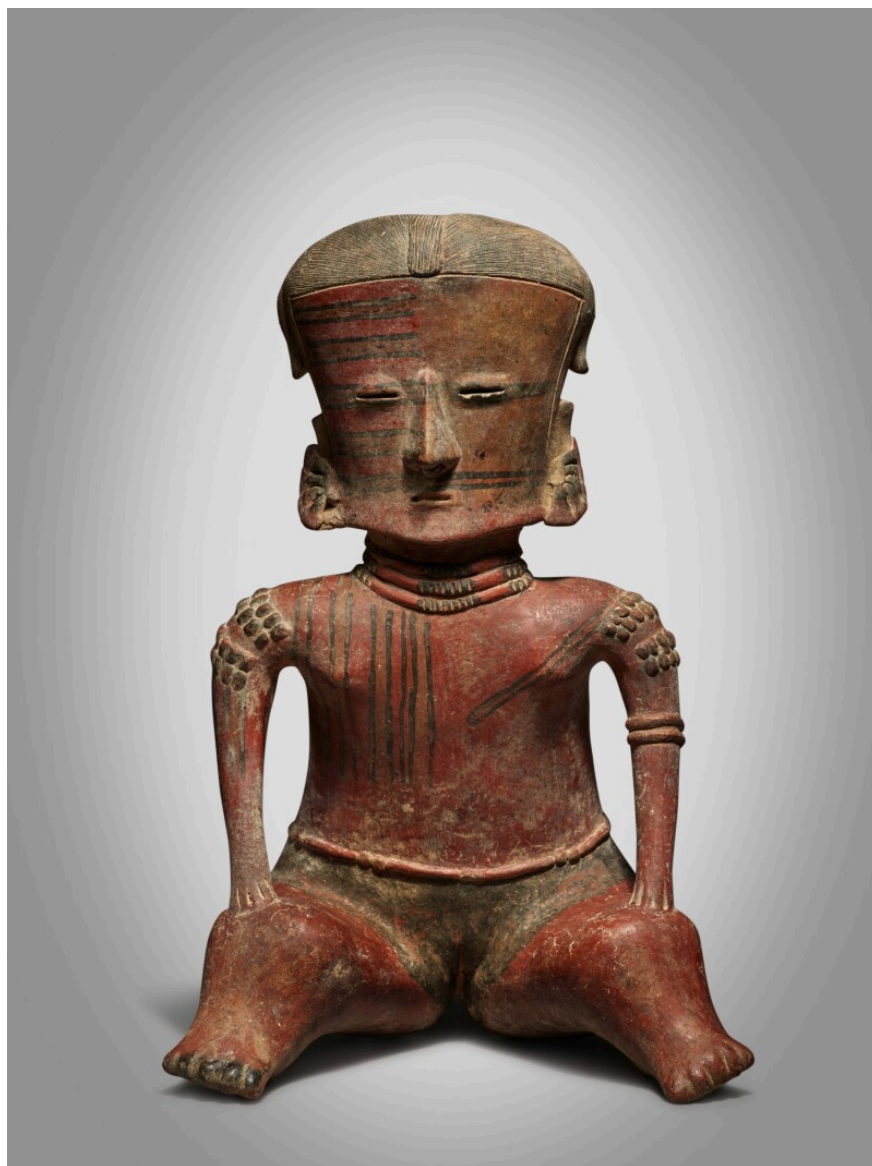
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Andy and Deborah Williams

22

### Large Nayarit Seated Female Figure, Lagunillas Type D, Protoclassic, circa 100 BC - AD 250

Estimate: 25,000 - 35,000 USD

## DESCRIPTION

Property from the Collection of Andy and Deborah Williams  
Large Nayarit Seated Female Figure, Lagunillas Type D,  
Protoclassic, circa 100 BC - AD 250

Height: 19 7/8 in (50.5 cm)

## PROVENANCE

John Huston, St Clerans, Craughwell, County Galway, and  
California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25,  
1985  
Andy and Deborah Williams, California

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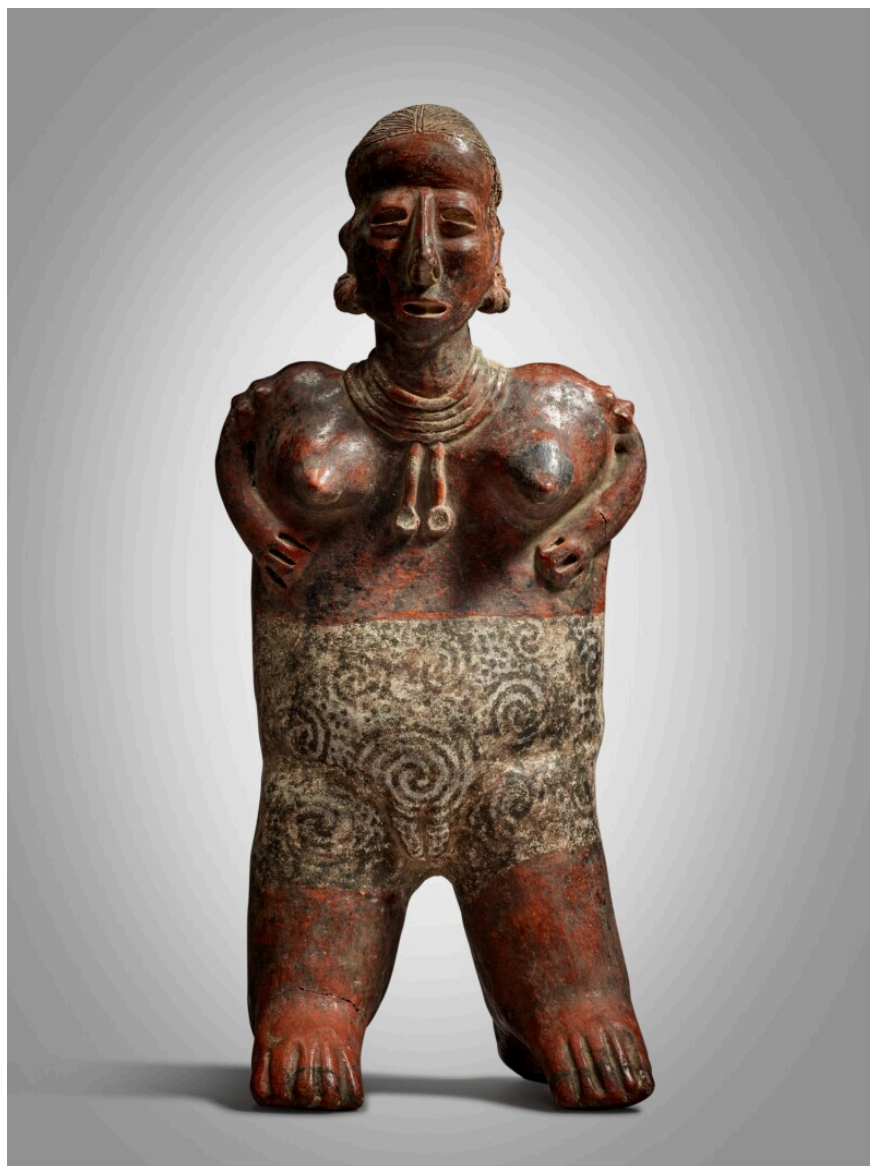
With her tapering legs outstretched and hands resting on her knees, this female conveys empowered confidence by her serene and meditative expression. This trait is particularly strong in the Lagunillas Type D female figures of Nayarit. Her body ornamentation that indicates her status and lineage includes distinctive striped designs on her face and torso, and raised cicatrice tattoos on her shoulders. She wears earrings and three necklaces as well as bracelets on her proper left arm. A beaded string accentuates the figure's hips, while a dark loincloth has been painted directly beneath it.

For the type of figure in the Proctor Stafford Collection, Los Angeles County Museum of Art, see Michael Kan, Clement Meighan, H. B. Nicholson, *Sculpture of Ancient West Mexico: Nayarit, Jalisco, Colima, The Proctor Stafford Collection*, Los Angeles, 1970 (reprinted 1989), p. 74, cat. no. 3. See also the seated female in The Metropolitan Museum of Art, New York, in Kristi Butterwick, *Heritage of Power: The Andrall E. Pearson Family Collection*, New York, 2004, p. 89, cat. no. 41.



## Art of Africa, Oceania, and the Americas

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Property from the Collection of Andy and Deborah Williams

23

### Nayarit Standing Female Figure, San Sebastian style, Protoclassic, circa 100 BC - AD 250

Estimate: 5,000 - 8,000 USD

## DESCRIPTION

Property from the Collection of Andy and Deborah Williams  
Nayarit Standing Female Figure, San Sebastian style,  
Protoclassic, circa 100 BC - AD 250

Height: 22 in (55.9 cm)

## PROVENANCE

John Huston, St Clerans, Craughwell, County Galway, and  
California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25,  
1985  
Andy and Deborah Williams, California

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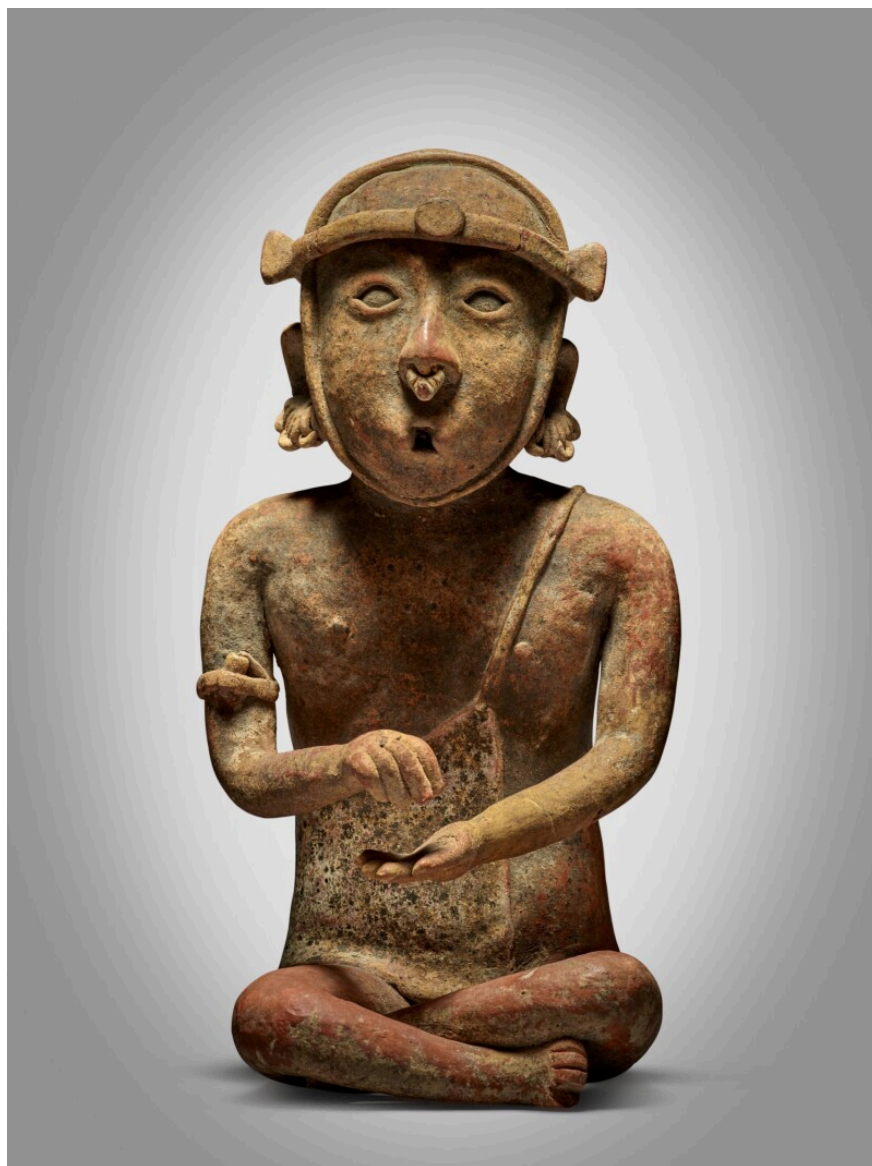
The stoic female stands on high arched feet with short arms placed tightly to her chest beneath prominent breasts. Her broad waistband is a swirling design of spirals denoting her lineage affiliation or perhaps defining a period of her initiation rites. With alert expression, she is ornamented with four necklaces and her striated coiffure radiates neatly from her central part with a plait running down the back.

For the type, see Jacki Gallagher, *Companions of the Dead: Ceramic Tomb Sculpture from Ancient West Mexico*, Los Angeles, 1983, p. 104, fig. 138.



## Art of Africa, Oceania, and the Americas

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Property from the Collection of Andy and Deborah Williams

24

### Nayarit Seated Figure with Satchel, Protoclassic, circa 100 BC - AD 250

Estimate: 3,000 - 5,000 USD

## DESCRIPTION

Property from the Collection of Andy and Deborah Williams  
Nayarit Seated Figure with Satchel, Protoclassic, circa 100 BC  
- AD 250

Height: 15 in (38.1 cm))

## PROVENANCE

John Huston, St Clerans, Craughwell, County Galway, and  
California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25,  
1985  
Andy and Deborah Williams, California

## CATALOGUE NOTE

This figure represents one of the gentle and refined styles of Nayarit, created with delicate facial features and slender physiognomy. Here the male is poised with both hands framing what might have been a perishable gourd vessel. His face shows the characteristic recessed eyes and his mouth is puckered by the extended lips; his head is wrapped in slender bands. He carries a large satchel across his right side that retains the fine decoration of repeated yellow stepped motifs.

See Michael Kan, Clement Meighan, H. B. Nicholson, eds., *Sculpture of Ancient West Mexico: Nayarit, Jalisco, Colima, The Proctor Stafford Collection*, Los Angeles, 1970, p. 80, fig. 15, for the general type.

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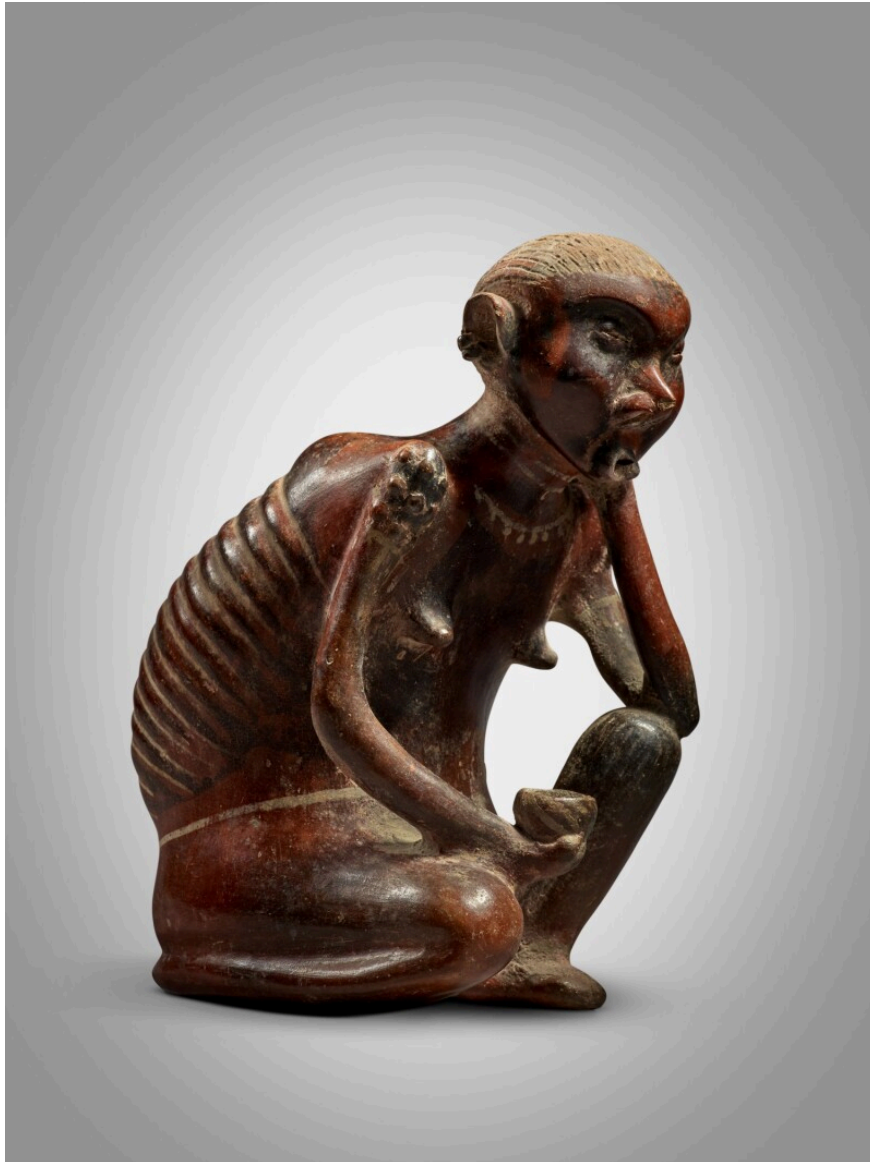
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Andy and Deborah Williams

25

### Nayarit Seated Female Figure with Bowl, Lagunillas Type B, Protoclassic, circa 100 BC - AD 250

Estimate: 4,000 - 6,000 USD

## DESCRIPTION

Property from the Collection of Andy and Deborah Williams  
Nayarit Seated Female Figure with Bowl, Lagunillas Type B,  
Protoclassic, circa 100 BC - AD 250

Height: 8 3/4 in (22.2 cm)

## PROVENANCE

John Huston, St Clerans, Craughwell, County Galway, and  
California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25,  
1985  
Andy and Deborah Williams, California

## CATALOGUE NOTE

The mournful figure shows an advanced stage of ritual purification, leaning on her raised left knee and holding a small bowl in her right hand containing the remains of the substances she consumed. Her drawn face shows her closed eyes, upturned nose, and deeply puckered mouth; she is adorned with delicate painted necklaces and the sharp shoulders have rows of raised cicatrice tattoos. Her poignant expression is enhanced by the highly burnished deep red slip.

Figures of this version of Lagunillas Type B are frequently shown with ritual vessels; see Jacki Gallagher, *Companions of the Dead: Ceramic Tomb Sculpture from Ancient West Mexico*, Los Angeles, 1983, p.120, figs. 154-155 for the type.

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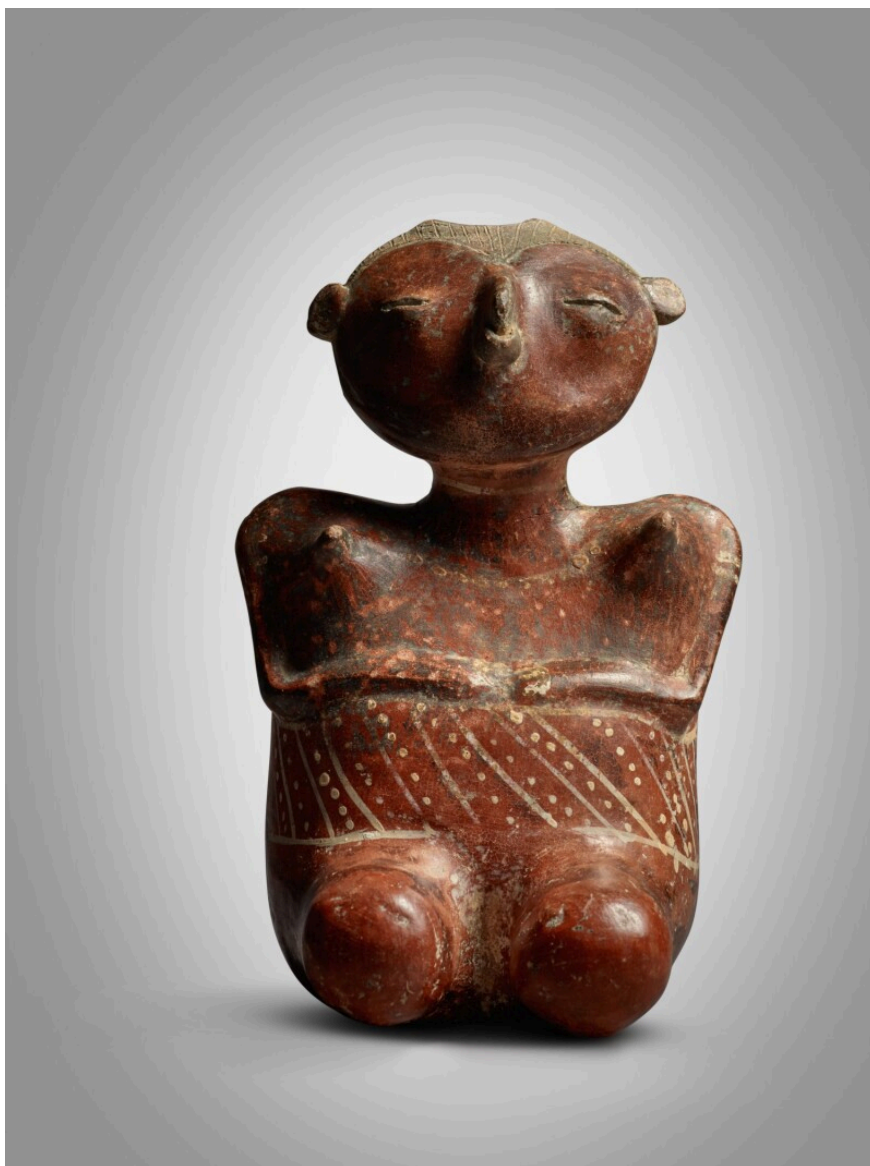
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Andy and Deborah Williams

26

### Nayarit Seated figure, Lagunillas Type B, Protoclassic, circa 100 BC - AD 100

Estimate: 2,500 - 3,500 USD

## DESCRIPTION

Property from the Collection of Andy and Deborah Williams  
Nayarit Seated figure, Lagunillas Type B, Protoclassic, circa  
100 BC - AD 100

Height: 10 in (25.4 cm)

## PROVENANCE

John Huston, St Clerans, Craughwell, County Galway, and  
California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25,  
1985  
Andy and Deborah Williams, California

## CATALOGUE NOTE

This 'Chinesco' figure's mediative demeanor exudes a strong presence with her head tilted upwards and slender arms resting above her stomach. Her heart-shaped hairline curves down to the ridge of her nose and her hair is marked with striations that extend to the back of the head. The broad waistband is composed of diagonal lines alternating with sequences of dots. A dotted, painted necklace falls at the neckline and she wears a nose piercing.

For a close comparison to a figure of Type B with legs extended straight forward, see Hasso von Winning, *Shaft Tomb Figures of West Mexico*, Los Angeles, 1974, p. 173, fig. 313.

## CONDITION REPORT

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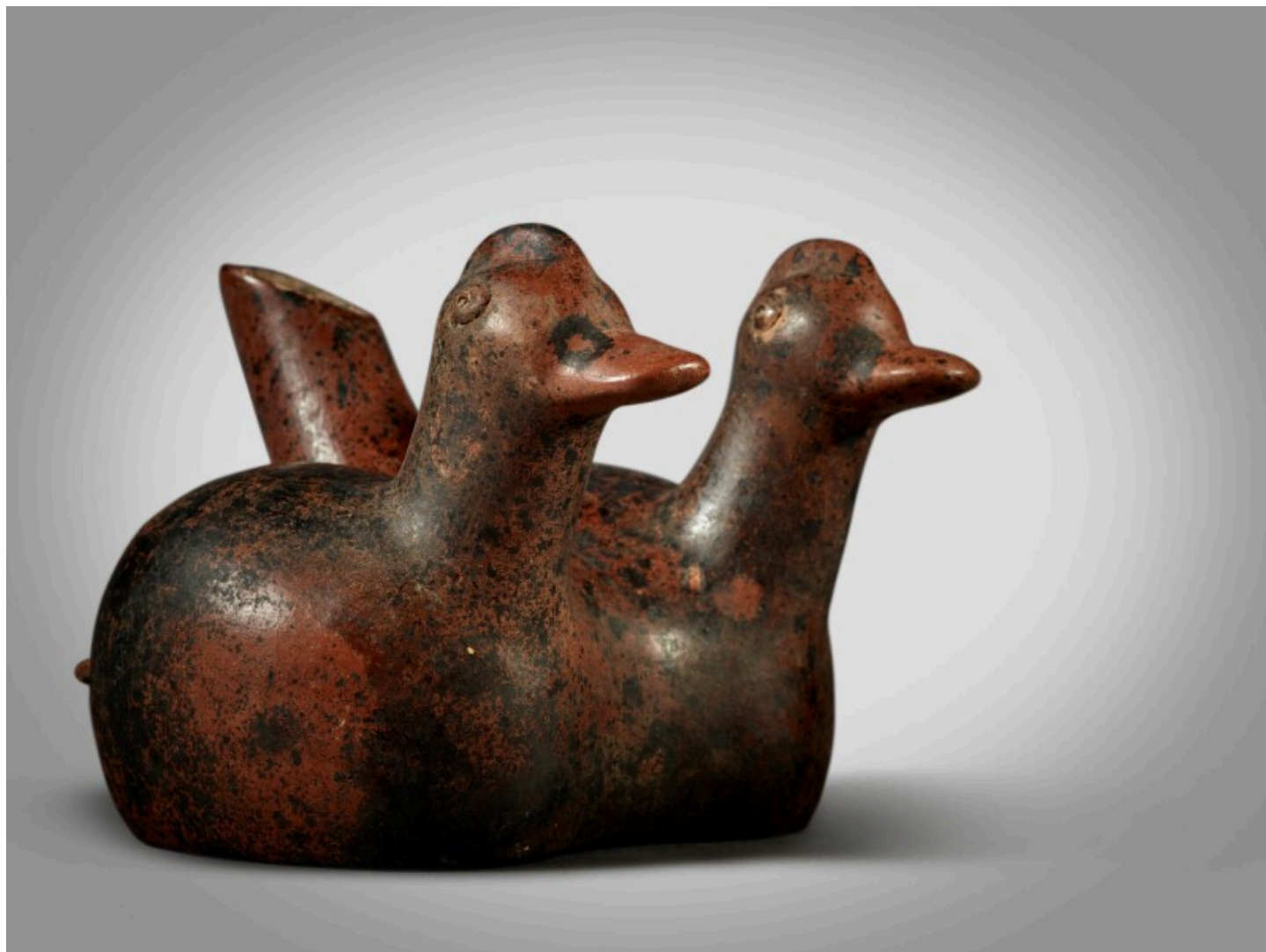
<https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas-2/nayarit-seated-figure-lagunillas-type-b>





## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Andy and Deborah Williams

27

### Colima Double Duck Vessel, Protoclassic, circa 100 BC - AD 250

Estimate: 2,500 - 3,500 USD



**DESCRIPTION**

Property from the Collection of Andy and Deborah Williams  
Colima Double Duck Vessel, Protoclassic, circa 100 BC - AD 250

Height: 6 1/2 in (16.5 cm)

**PROVENANCE**

John Huston, St Clerans, Craughwell, County Galway, and California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25, 1985  
Andy and Deborah Williams, California

**CATALOGUE NOTE**

The extremely plump conjoined ducks sit alertly with pierced eyes and upright crested heads. Their graceful form is complemented by the deep reddish-brown slip and speckled markings indicating feathers; a spout projects at the back.

**CONDITION REPORT**

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Andy and Deborah Williams

28

### Colima Double-Headed Snake Vessel, Protoclassic, circa 100 BC - AD 250

Estimate: 1,500 - 2,500 USD

## DESCRIPTION

Property from the Collection of Andy and Deborah Williams  
Colima Double-Headed Snake Vessel, Protoclassic, circa 100  
BC - AD 250

Length: 12 in (30.5 cm)

## PROVENANCE

John Huston, St Clerans, Craughwell, County Galway, and  
California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25,  
1985  
Andy and Deborah Williams, California

## CATALOGUE NOTE

The large central oval vessel merges into the lively  
snakes issuing from each side, each with mouths slightly  
agape as if hissing. Their bodies are speckled with  
etched markings.

For the double-headed snake type in the Proctor  
Stafford Collection, see Michael Kan, Clement Meighan,  
H. B. Nicholson, *Sculpture of Ancient West Mexico:  
Nayarit, Jalisco, Colima, The Proctor Stafford  
Collection*, Los Angeles, 1970 (reprinted 1989), p. 159,  
cat. no. 167.

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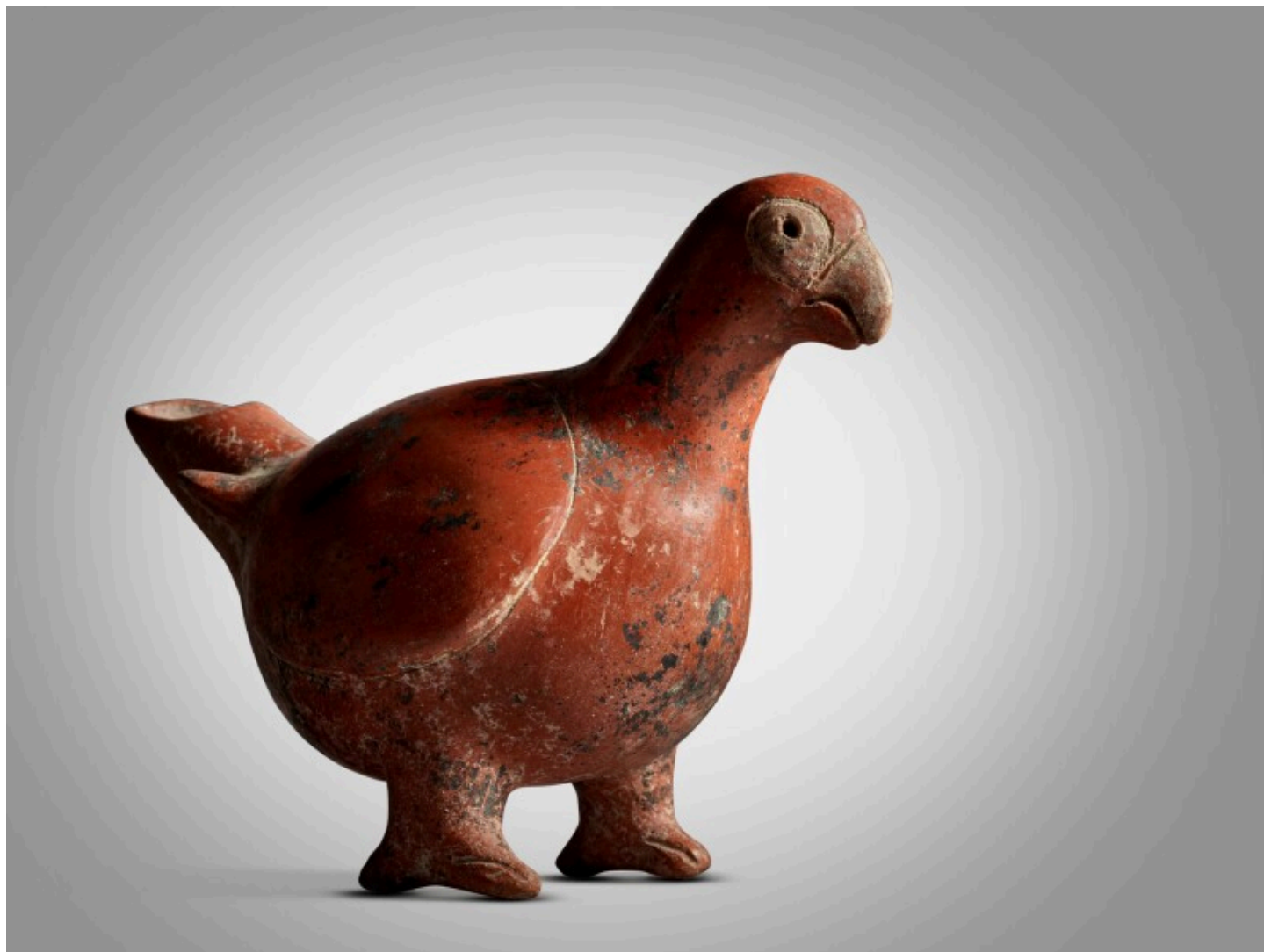
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and-the-americas-2/colima-double-headed-snake-vessel-protoclassic](https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas-2/colima-double-headed-snake-vessel-protoclassic)



## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Andy and Deborah Williams

29

### Colima Parrot, Protoclassic, circa 100 BC - AD 250

Estimate: 1,500 - 2,000 USD

**DESCRIPTION**

Property from the Collection of Andy and Deborah Williams  
Colima Parrot, Protoclassic, circa 100 BC - AD 250

Height: 7 3/4 in (19.7 cm)

**PROVENANCE**

John Huston, St Clerans, Craughwell, County Galway, and  
California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25,  
1985  
Andy and Deborah Williams, California

**CATALOGUE NOTE**

The plump bird stands alertly leaning slightly forward,  
the wings folded neatly on the back and with the tail  
forming a spout.

**CONDITION REPORT**

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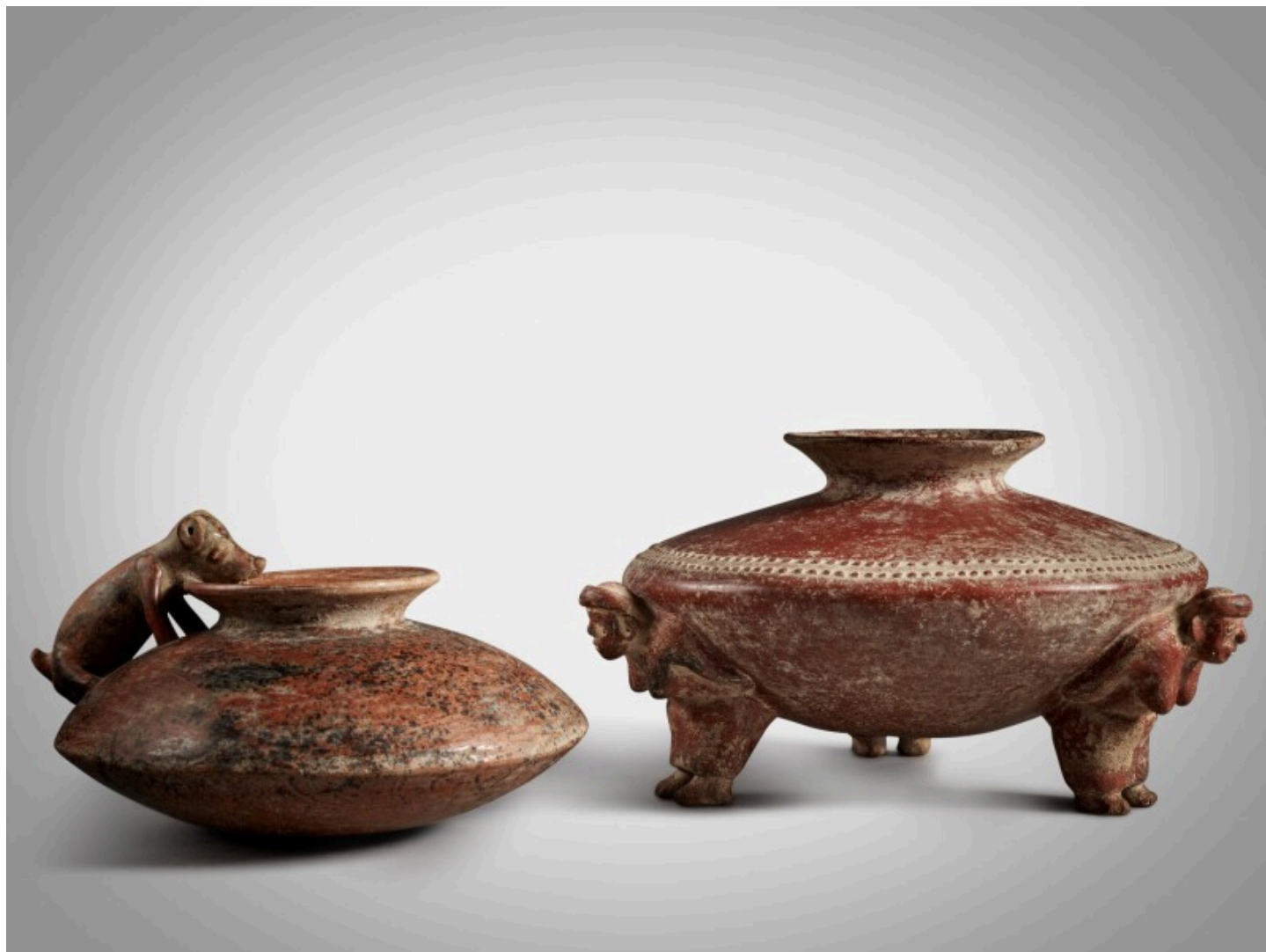
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Andy and Deborah Williams

30

### Two Colima Vessels, Protoclassic, circa 100 BC - AD 250

Estimate: 3,000 - 5,000 USD

## DESCRIPTION

Property from the Collection of Andy and Deborah Williams  
Two Colima Vessels, Protoclassic, circa 100 BC - AD 250

Diameter (saucer vessel): 9 1/2 in (24.1 cm); diameter (vessel supported by figures): 11 in (28 cm)

## PROVENANCE

John Huston, St Clerans, Craughwell, County Galway, and California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25, 1985  
Andy and Deborah Williams, California

## CATALOGUE NOTE

Each vessel is enhanced by the personality of the figures modeled on them. The elegant saucer form vessel has a small dog reaching into the bowl, and the round-bottom vessel is supported by three female figures each wearing a skirt and leaning forward from the weight of the bowl.

## CONDITION REPORT

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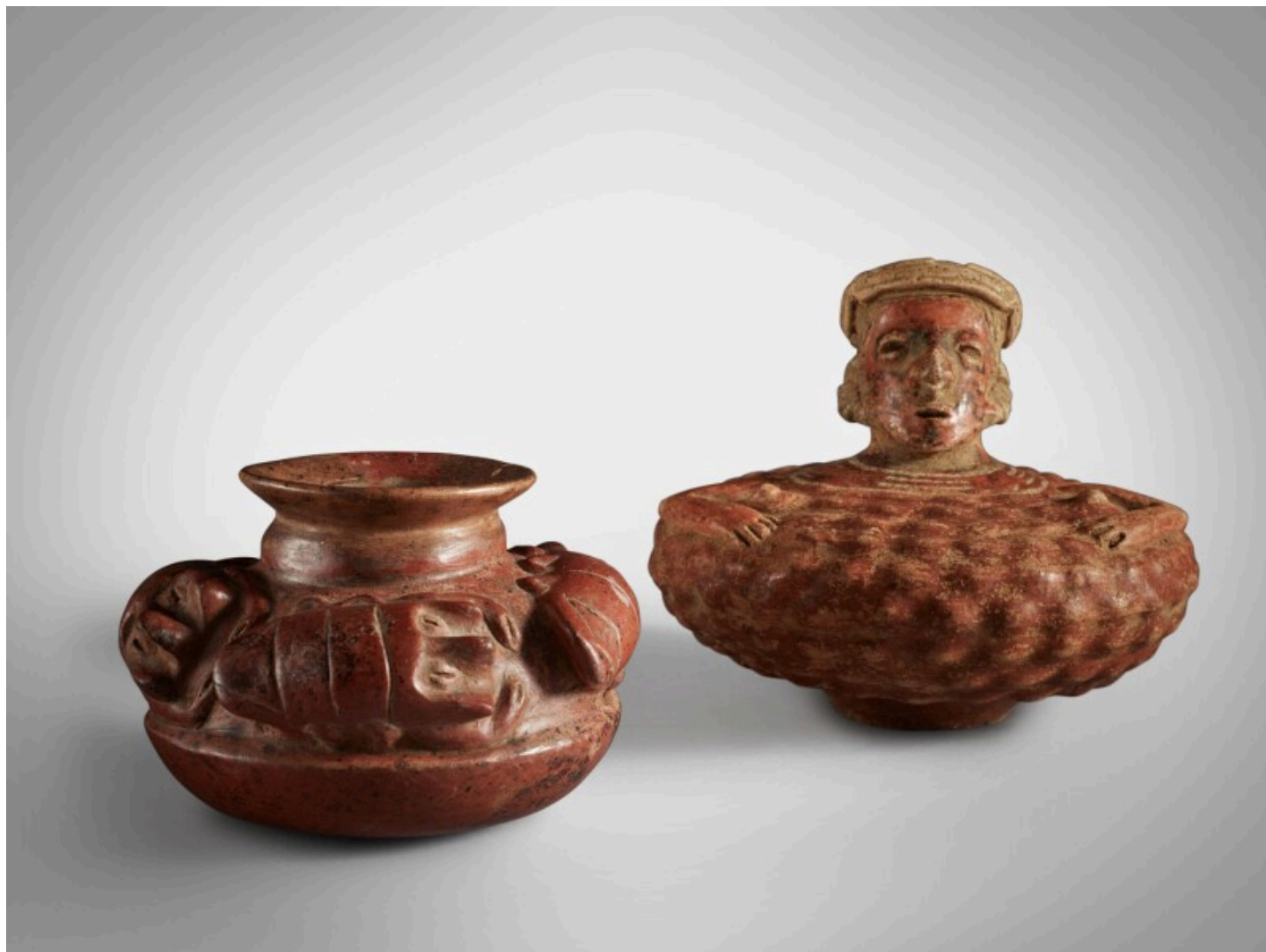
<https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas-2/two-colima-vessels-protoclassic-circa-100-bc-ad>





## Art of Africa, Oceania, and the Americas

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Property from the Collection of Andy and Deborah Williams

31

### Two West Mexican Vessels, Protoclassic, circa 100 BC - AD 250

Estimate: 1,500 - 2,000 USD

**DESCRIPTION**

Property from the Collection of Andy and Deborah Williams  
Two West Mexican Vessels, Protoclassic, circa 100 BC - AD 250

Diameter (lobster vessel): 6 in (15.2 cm); Diameter (figural vessel): 7 1/2 in (19 cm)

**PROVENANCE**

John Huston, St Clerans, Craughwell, County Galway, and California, acquired during the 1940s - 1970s  
Andy Williams, California, acquired from the above on June 25, 1985  
Andy and Deborah Williams, California

**CATALOGUE NOTE**

Including a Colima bowl modeled with four lobsters in high relief on the shoulder, and a Nayarit figural vessel, with the head adorned with earrings and delicate facial features, the modeled arms resting on the rippled walls of the vessel.

**CONDITION REPORT**

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## Art of Africa, Oceania, and the Americas

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Property from the Collection of Andy and Deborah Williams

32

### Three Colima Parrots, Protoclassic, circa 100 BC - AD 250

Estimate: 2,000 - 3,000 USD

**DESCRIPTION**

Property from the Collection of Andy and Deborah Williams  
Three Colima Parrots, Protoclassic, circa 100 BC - AD 250

Lengths: 7 in (17.8 cm); 7 1/2 in (19.1 cm); 3 1/4 in (8.3 cm)

**PROVENANCE**

John Huston collection, California, acquired during the  
1940'-1970's

Andy Williams, California, acquired on June 25, 1985 from the  
above

Andy and Deborah Williams, California

**CATALOGUE NOTE**

Including two larger birds leaning forward and pecking  
with the tails as a spout, the third a baby bird.

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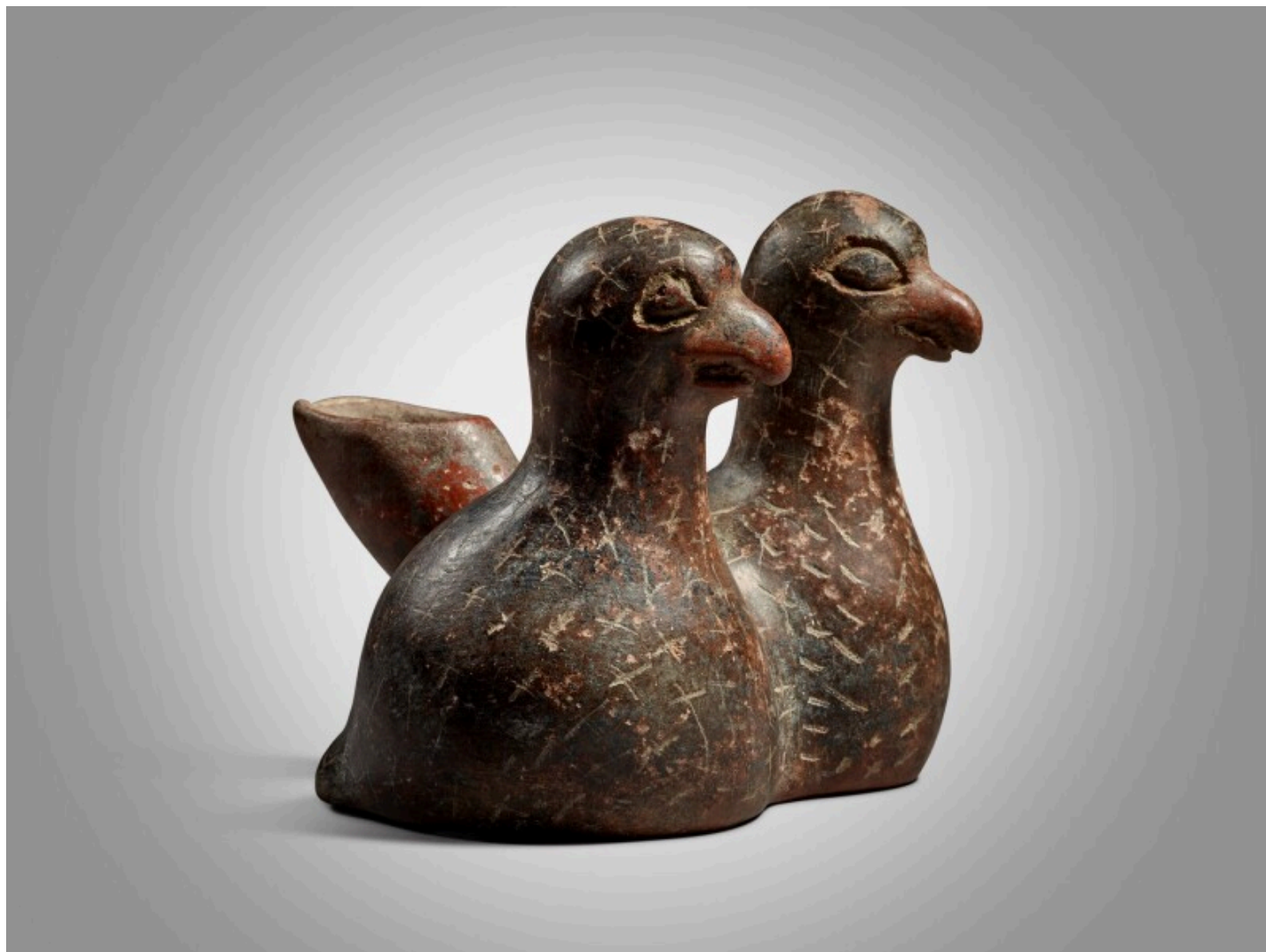
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Andy and Deborah Williams

33

### Colima Double Duck Vessel, Protoclassic, circa 100 BC - AD 250

Estimate: 700 - 1,200 USD

**DESCRIPTION**

Property from the Collection of Andy and Deborah Williams  
Colima Double Duck Vessel, Protoclassic, circa 100 BC - AD 250

*White sticker on base printed: Franklins / Beverly Hills / [in handwriting]: #4965 EARLY COLIMA JOINED DUCKS U-2 5-[cut off]*

Height: 5 7/8 in (14.9 cm)

**PROVENANCE**

John Huston, St Clerans, Craughwell, County Galway, and California, acquired during the 1940s - 1970s

Andy Williams, California, acquired from the above on June 25, 1985

Andy and Deborah Williams, California

**CATALOGUE NOTE**

These joined ducks are a quaint and expressive example of Colima effigy vessels. The animals represented by these sculptures were chosen because of their appearance, behavior, or habitat, which was associated with supernatural forces such as sky, water, and earth. These birds bear slightly curved beaks and rounded erect bodies. The surface is marked with pecked and cross-hatch designs, providing texture and movement to their deep, reddish-brown; a spout projects at the back.

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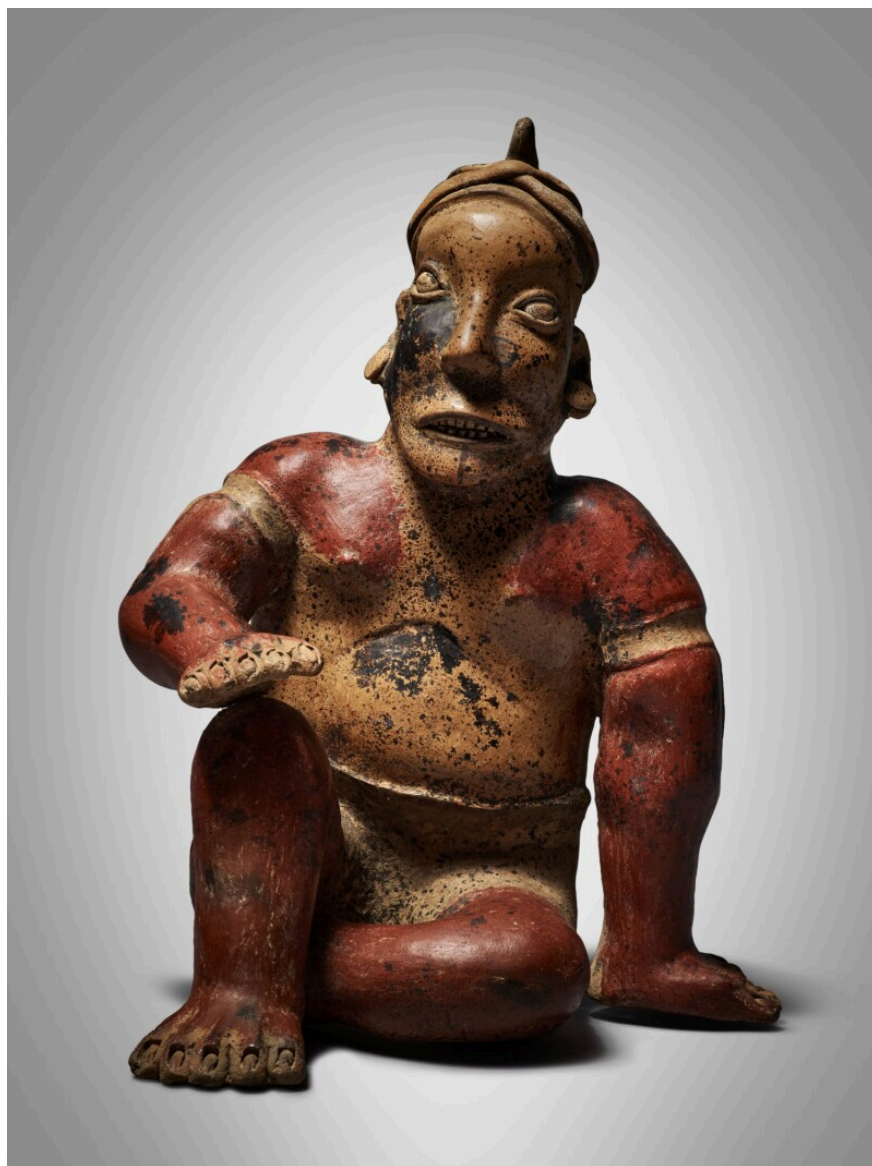
<https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas-2/colima-double-duck-vessel-protoclassic-circa-100-2>





## Art of Africa, Oceania, and the Americas

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Property from the Estate of Bram and Elaine Goldsmith

34

### Jalisco Seated Figure of a Chief, Ameca Style, Protoclassic, circa 100 BC - AD 250

Estimate: 15,000 - 25,000 USD



## DESCRIPTION

Property from the Estate of Bram and Elaine Goldsmith  
Jalisco Seated Figure of a Chief, Ameca Style, Protoclassic,  
circa 100 BC - AD 250

Height: 14 1/2 in (35.6 cm)

## PROVENANCE

Bram and Elaine Goldsmith, Beverly Hills, acquired in the early  
1970s

## CATALOGUE NOTE

Male figures of high rank were masterfully sculpted in postures illustrating their prowess as a warrior, ballplayer or wrestler. The figure here rests on his left hand with his musculature pumped from exertion. His alert expression of rimmed eyes and open mouth shows carefully marked teeth. His body is distinctly painted in reddish-brown and tan areas likely to denote a particular affiliation. Wearing trunks, constricting armbands with tassels, disc earrings, and a close-fitting turban with a central crest secured by crisscrossed ties, he shows the attributes of rank and action.

For similar figures, see Richard F. Townsend, ed., *Ancient West Mexico: Art and Archeology of the Unknown Past*, Chicago, 1998, p. 20, fig. 8, cat. no. 116; Sotheby's, New York, December 4, 2020, lot 19; and Jacki Gallagher, *Companions of the Dead: Ceramic Tomb Sculpture from Ancient West Mexico*, Los Angeles, 1983, Cover.

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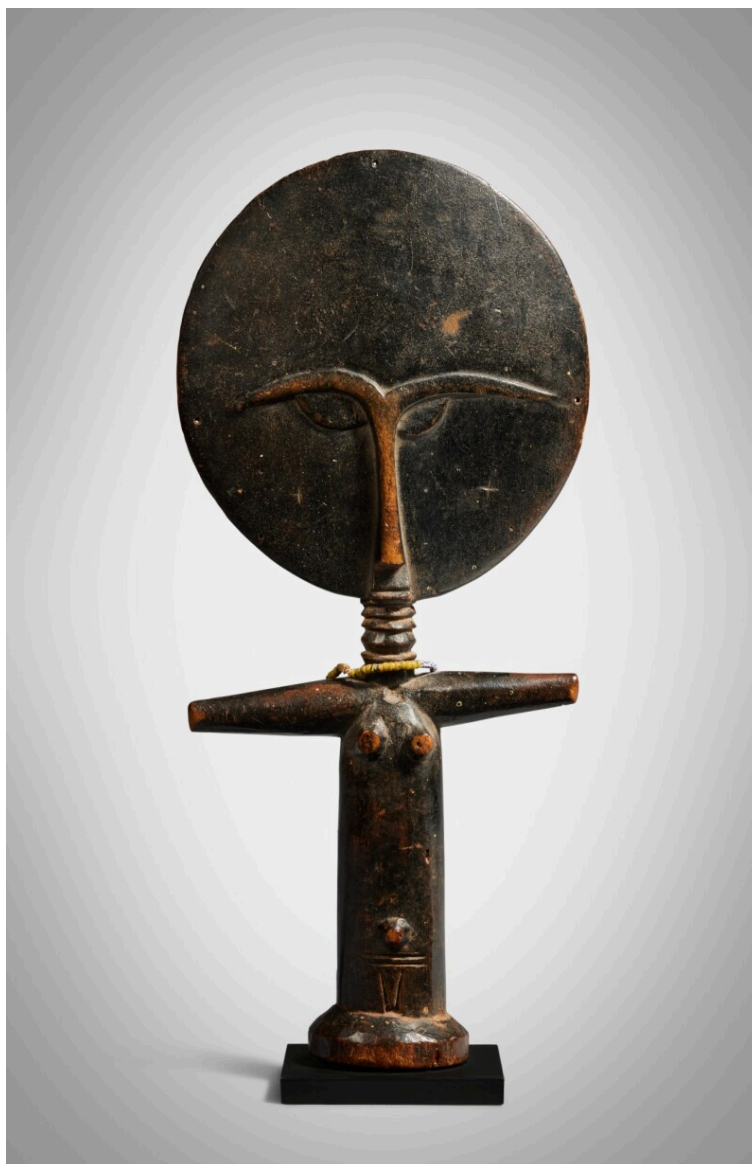
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## Art of Africa, Oceania, and the Americas

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Property from the Estate of Bram and Elaine Goldsmith

35

### Asante Figure, Ghana

Estimate: 800 - 1,200 USD

**DESCRIPTION**

Property from the Estate of Bram and Elaine Goldsmith  
Asante Figure, Ghana

Height: 13 7/8 in (33 cm)

**PROVENANCE**

Bram and Elaine Goldsmith, Beverly Hills, acquired in the early  
1970s

**CONDITION REPORT**

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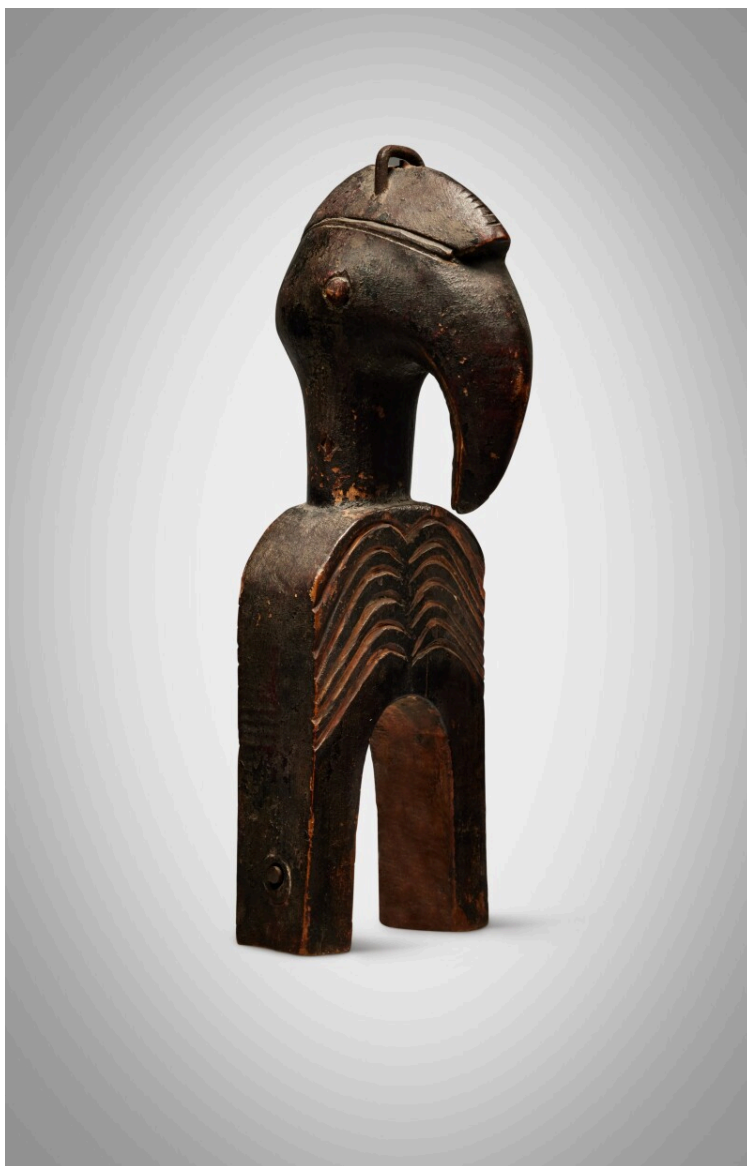
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## Art of Africa, Oceania, and the Americas

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Property from the Estate of Bram and Elaine Goldsmith

36

### Senufo Heddle Pulley, Côte d'Ivoire

Estimate: 1,500 - 2,500 USD

**DESCRIPTION**

Property from the Estate of Bram and Elaine Goldsmith  
Senufo Heddle Pulley, Côte d'Ivoire

Height: 5 7/8 in (12.7 cm)

**PROVENANCE**

Harold Rome, New York  
Bram and Elaine Goldsmith, Beverly Hills, acquired in the early  
1970s

**CONDITION REPORT**

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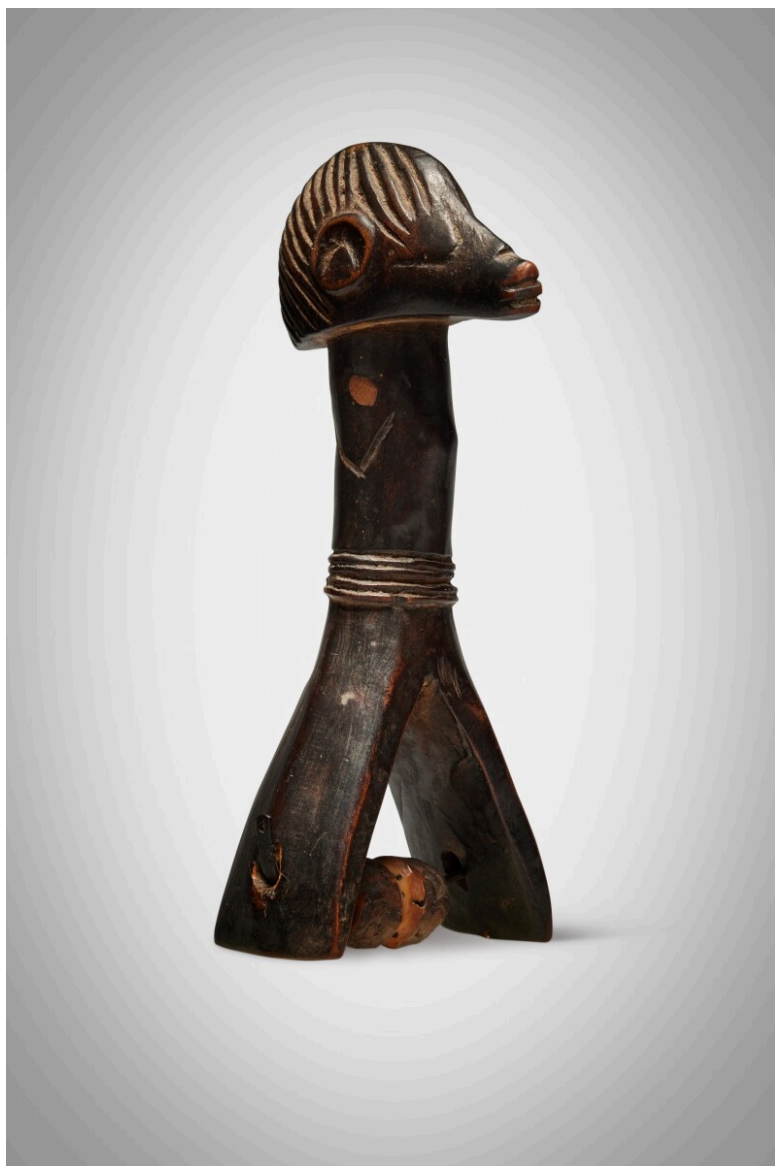
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## Art of Africa, Oceania, and the Americas

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Property from the Estate of Bram and Elaine Goldsmith

37

### Guro Heddle Pulley, Côte d'Ivoire

Estimate: 1,500 - 2,500 USD

**DESCRIPTION**

Property from the Estate of Bram and Elaine Goldsmith  
Guro Heddle Pulley, Côte d'Ivoire

Height: 6 1/8 in (15.6 cm)

**PROVENANCE**

Harold Rome, New York  
Bram and Elaine Goldsmith, Beverly Hills, acquired in the early  
1970s

**CONDITION REPORT**

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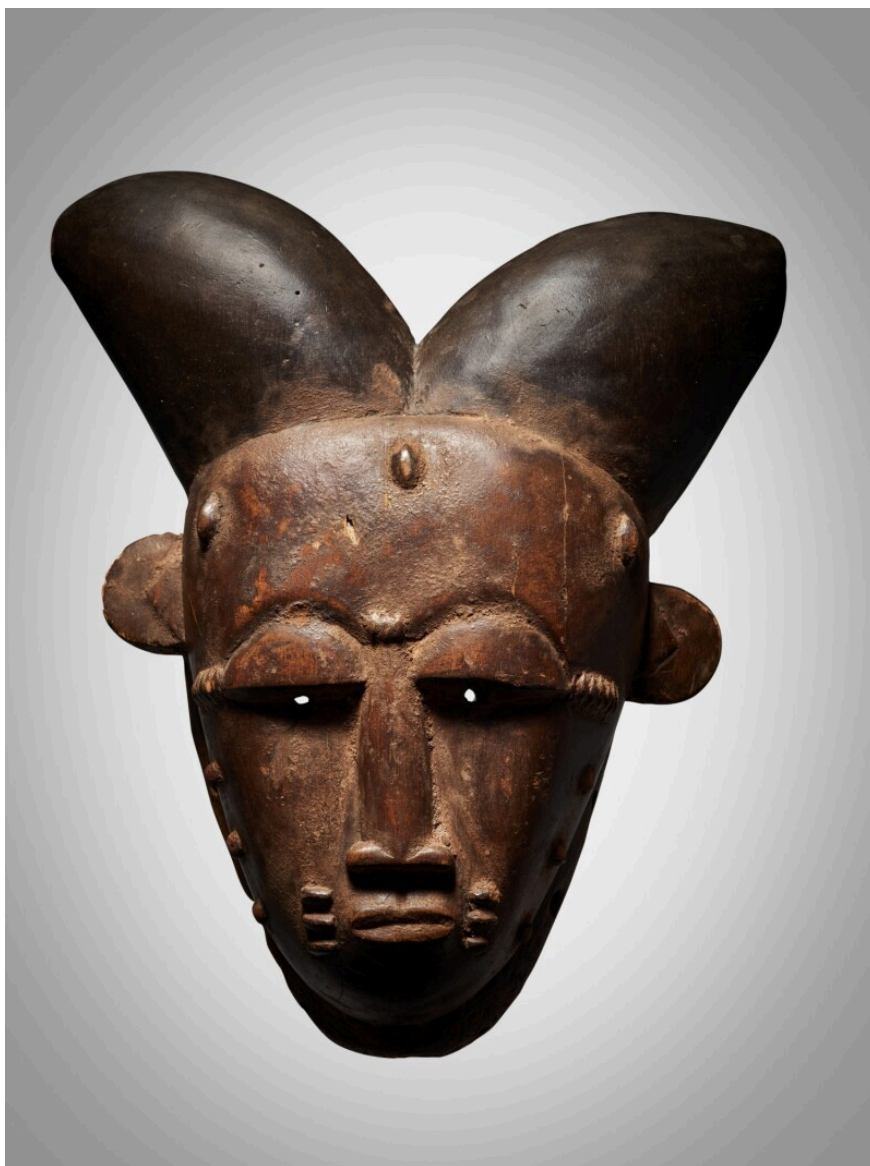
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Estate of Bram and Elaine Goldsmith

38

### Baule Mask, Côte d'Ivoire

Estimate: 2,000 - 3,000 USD

**DESCRIPTION**

Property from the Estate of Bram and Elaine Goldsmith  
Baule Mask, Côte d'Ivoire

Height: 11 1/8 in (27.9 cm)

**PROVENANCE**

Bram and Elaine Goldsmith, Beverly Hills, acquired in the early 1970s

**CONDITION REPORT**

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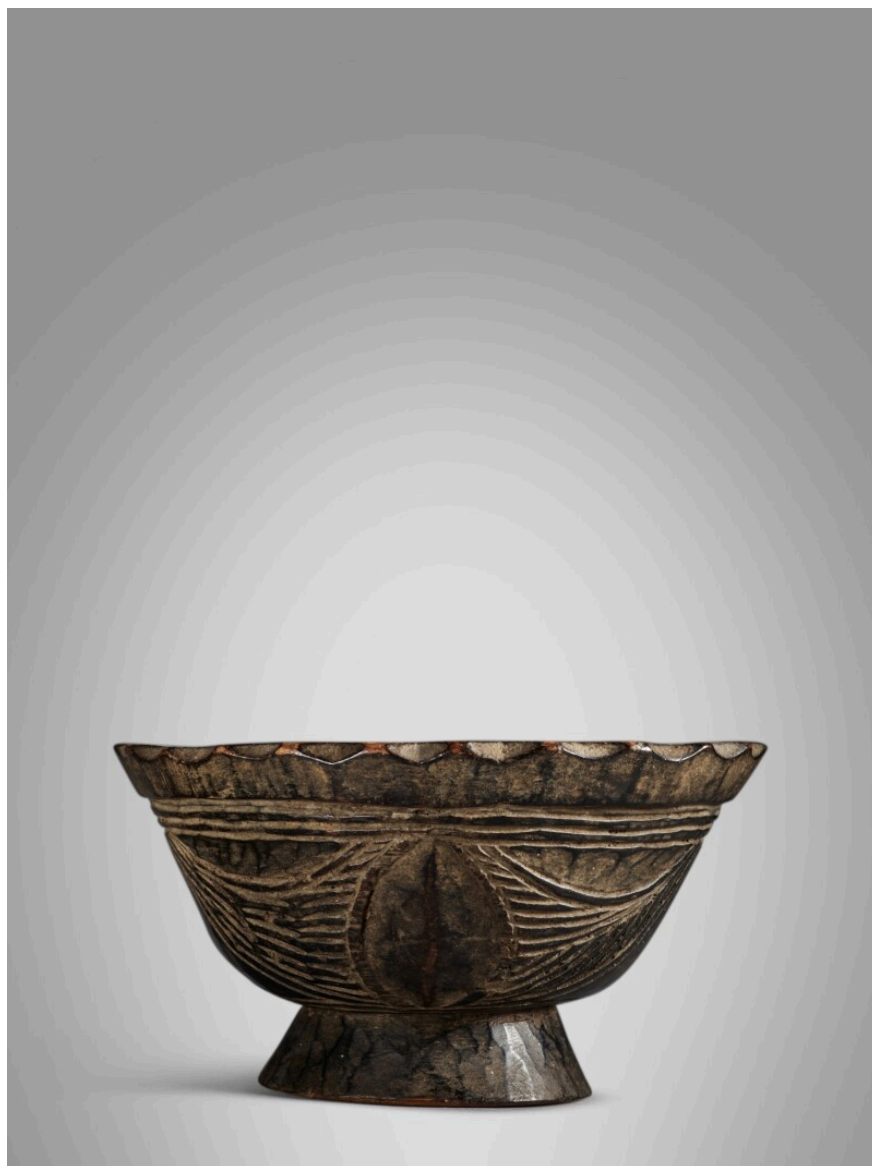
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Estate of Bram and Elaine Goldsmith

39

### Dan Footed Bowl, Côte d'Ivoire

Estimate: 600 - 900 USD

**DESCRIPTION**

Property from the Estate of Bram and Elaine Goldsmith  
Dan Footed Bowl, Côte d'Ivoire

Height: 4 3/8 in (11.1 cm)

**PROVENANCE**

Bram and Elaine Goldsmith, Beverly Hills, acquired in the early 1970s

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Estate of Bram and Elaine Goldsmith

40

### Bozo Antelope Boat Prow Mask, Mali

Estimate: 5,000 - 7,000 USD

**DESCRIPTION**

Property from the Estate of Bram and Elaine Goldsmith  
Bozo Antelope Boat Prow Mask, Mali

Height: 75 in (190.5 cm)

**PROVENANCE**

Herbert M. Baker, Chicago and Los Angeles (inv. no. S-801)  
Bram and Elane Goldsmith, Beverly Hills, acquired from the  
above on January 2, 1974

**EXHIBITION**

Santa Barbara Museum of Art, *Antelopes and Elephants,  
Hornbills and Hyenas: Animals in African Art*, October 3 –  
December 2, 1973

**LITERATURE**

Labelle Prussin, "Collecting African Art", *Architectural Digest*,  
Vol. 29, No. 3, November and December, 1972, p. 25  
Ronald A. Kuchta, *Antelopes and Elephants, Hornbills and  
Hyenas: Animals in African Art*, Santa Barbara, 1973  
Ronald A. Kuchta, "Antelopes and Elephants, Hornbills and  
Hyenas: Animals in African Art", *African Arts*, Vol. 7, No. 2,  
Winter, 1974, p. 70 (installation photograph) and p. 71  
Warren M. Robbins and Nancy Ingram Nooter, *African Art in  
American Collections: Survey, 1989*, Washington, D.C., 1989, p.  
86, cat. no. 92

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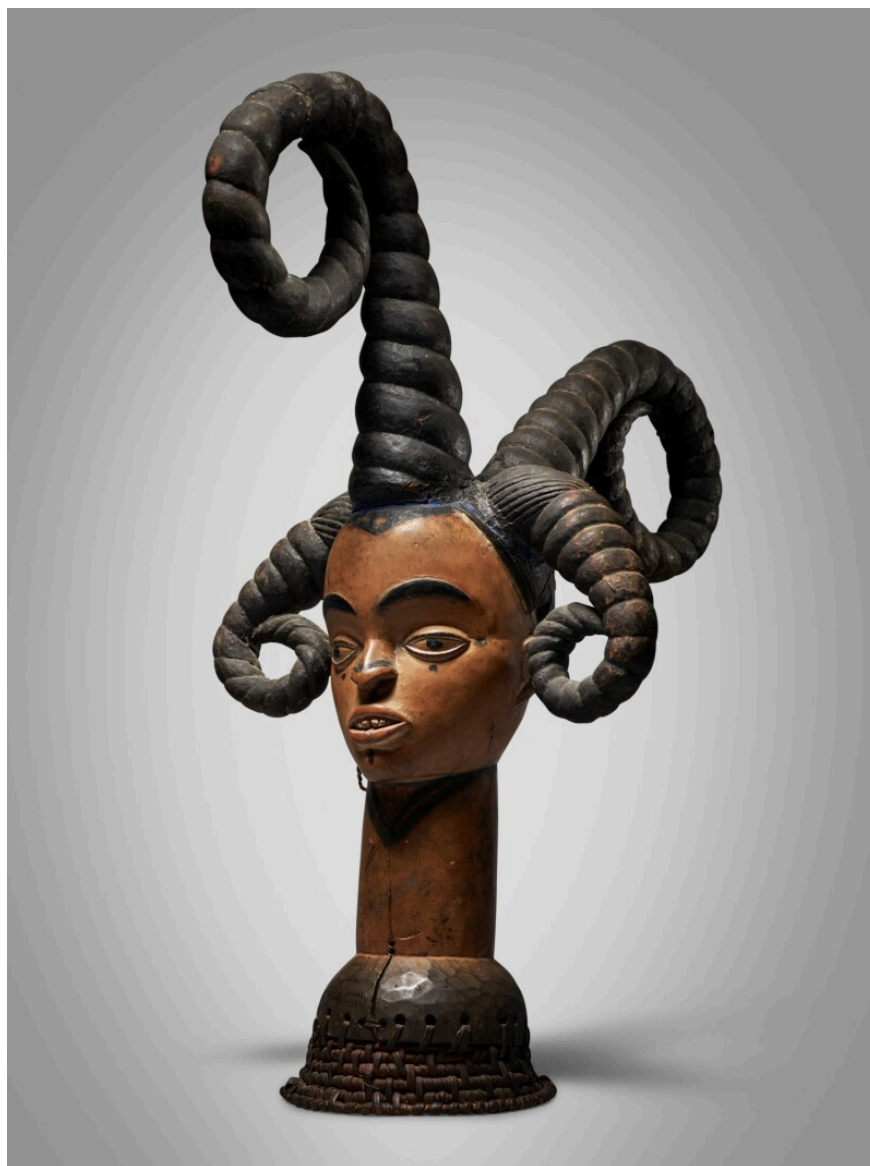
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## Art of Africa, Oceania, and the Americas

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Property from the Estate of Bram and Elaine Goldsmith

41

### Ibibio-Efik Headdress, Cross River Region, Nigeria

Estimate: 4,000 - 6,000 USD



## DESCRIPTION

Property from the Estate of Bram and Elaine Goldsmith  
Ibibio-Efik Headdress, Cross River Region, Nigeria

Height: 20 1/2 in (50.8 cm)

## PROVENANCE

Private collection  
Sotheby Parke-Bernet, New York, December 13 and 14 1974, lot  
463, consigned by the above  
Bram and Elaine Goldsmith, Beverly Hills, acquired at the  
above auction via Irwin Hersey, New York

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Estate of Bram and Elaine Goldsmith

42

### Bamum Helmet Mask, Grassfields, Cameroon

Estimate: 30,000 - 50,000 USD

**DESCRIPTION**

Property from the Estate of Bram and Elaine Goldsmith  
Bamum Helmet Mask, Grassfields, Cameroon

Height: 26 5/8 in (66 cm)

**PROVENANCE**

John J. Klejman, New York  
Bram and Elane Goldsmith, Beverly Hills, acquired from the  
above on March 21, 1974

**EXHIBITION**

Hopkins Center Galleries, Dartmouth College, Hanover, New  
Hampshire, *Royal Art of Cameroon: The Art of the Bamenda-  
Tikar*, March 29 – April 30, 1973

**LITERATURE**

Tamara Northern, *Royal Art of Cameroon: The Art of the  
Bamenda-Tikar*, Hanover, New Hampshire, 1973, p. 55, cat. no.  
45

Warren M. Robbins and Nancy Ingram Nooter, *African Art in  
American Collections: Survey 1989*, Washington, D.C., 1989, p.  
317, cat. no. 811

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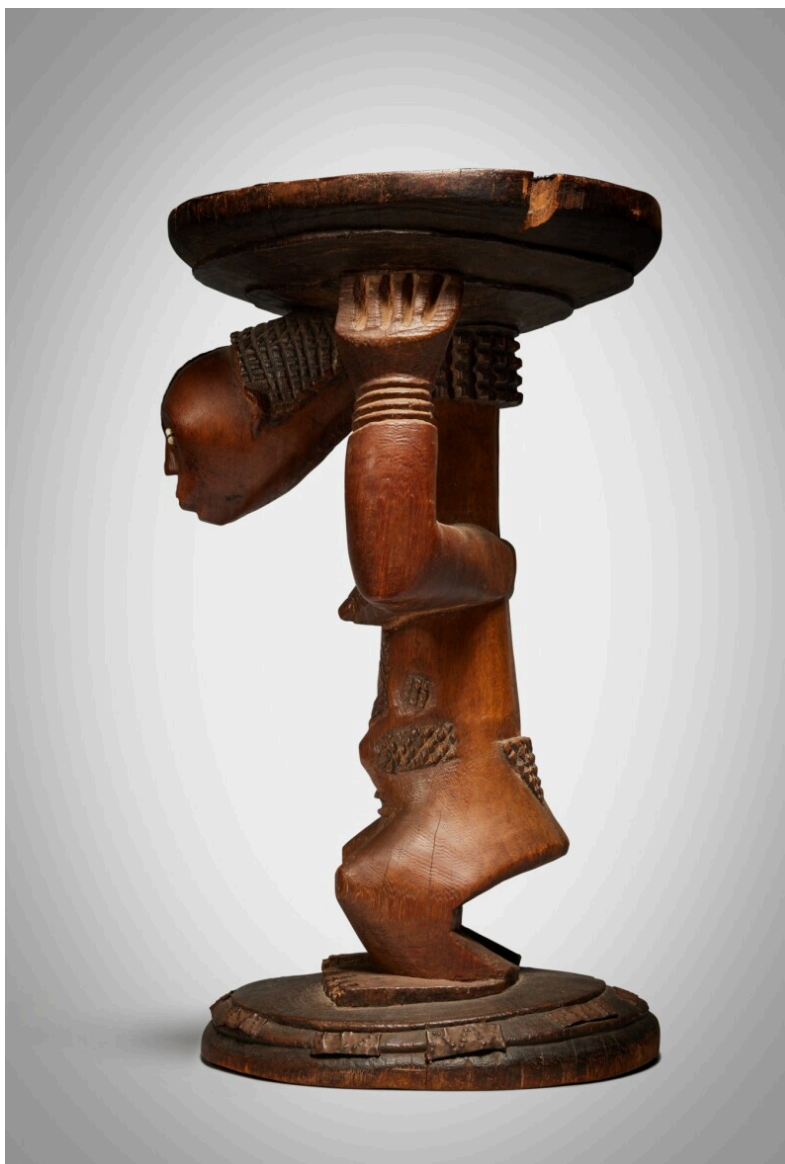
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and-the-americas-2/bamum-helmet-mask-grassfields-cameroon](https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas-2/bamum-helmet-mask-grassfields-cameroon)



## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Estate of Bram and Elaine Goldsmith

43

### Luba Caryatid Stool, Democratic Republic of the Congo

Estimate: 40,000 - 60,000 USD

## DESCRIPTION

Property from the Estate of Bram and Elaine Goldsmith  
Luba Caryatid Stool, Democratic Republic of the Congo

*The proper right side of the torso inscribed in black ink: "44502  
Urua [/] v. Beringe."*

Height: 17 5/8 in (43.2 cm)

## PROVENANCE

Friedrich Robert von Beringe, collected *in situ*, circa 1900  
Linden-Museum, Stuttgart, acquired from the above (inv. no.  
44502)

Leon Underwood, London

Jay C. Leff, Uniontown, Pennsylvania, acquired by 1959

Alvin Abrams, New York

Bram and Elaine Goldsmith, Beverly Hills, acquired from the  
above on December 23, 1974

## EXHIBITION

The Museum of Art, Carnegie Institute, Pittsburgh, *Exotic Art  
from Ancient and Primitive Civilizations: Collection of Jay C.  
Leff*, October 15, 1959 – January 3, 1960

American Federation of Art, New York, *Exotic Art from Ancient  
and Primitive Civilizations: A Selection from the Collection of  
Jay C. Leff*, March, 1960 – March, 1961

The Museum of Art, Carnegie Institute, Pittsburgh, *The Art of  
Black Africa: Collection of Jay C. Leff*, October 24, 1969 –  
January 18, 1970

Fowler Museum of Cultural History, University of California, Los  
Angeles, *Body Politics: The Female Image in Luba Art and the  
Sculpture of Alison Saar*, November 12, 2000 – May 13, 2001

## LITERATURE

Walter A. Fairservis, *Exotic Art from Ancient and Primitive  
Civilizations: Collection of Jay C. Leff*, Pittsburgh, 1959, p. 58,  
cat. no. 376

Walter A. Fairservis, *Exotic Art from Ancient and Primitive  
Civilizations: A Selection from the Collection of Jay C. Leff*, New  
York, 1960, cat. no. 38

Museum of Art, Carnegie Institute, ed., *The Art of Black Africa:  
Collection of Jay C. Leff*, Pittsburgh, 1969, cat. no. 283

Mary Nooter Roberts and Alison Saar, *Body Politics: The  
Female Image in Luba Art and the Sculpture of Alison Saar*, Los  
Angeles, 2000, p. 16, cat. no. 5

## CONDITION REPORT

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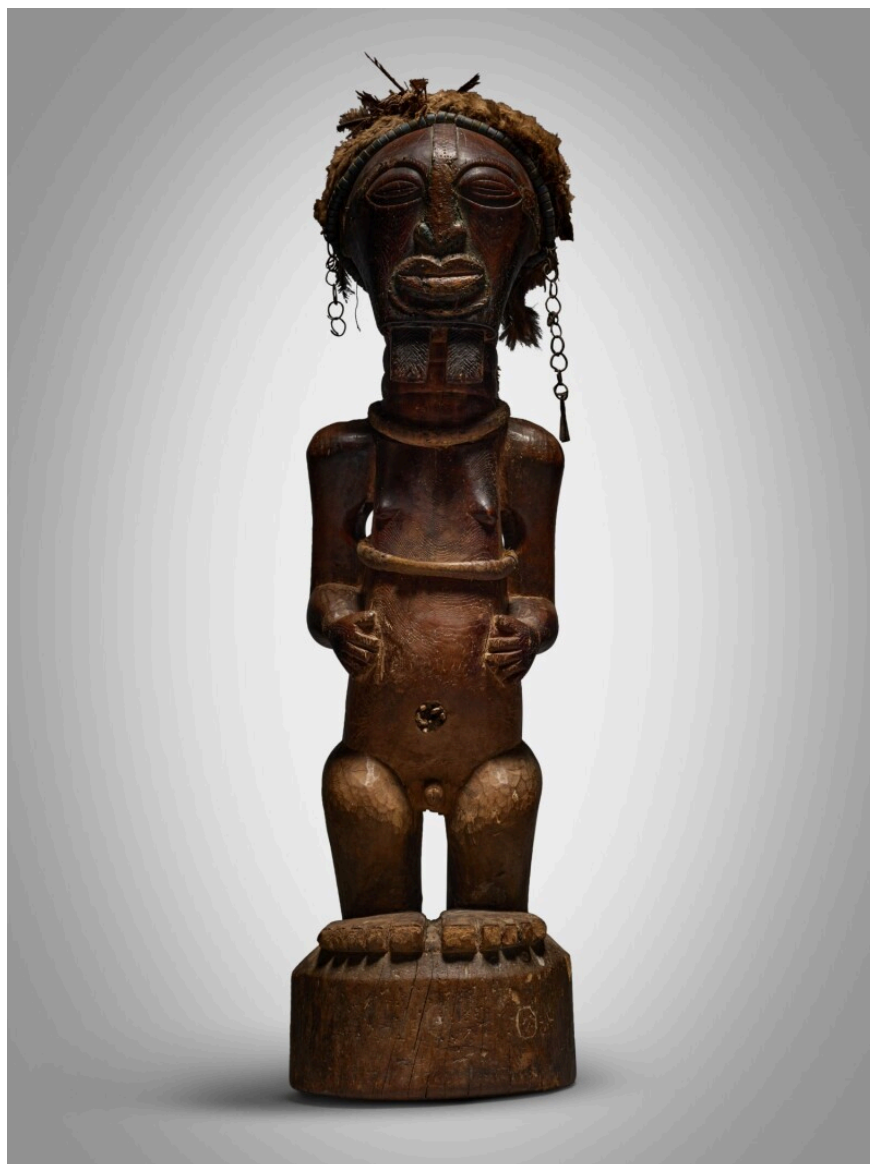
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Estate of Bram and Elaine Goldsmith

44

### Songye Power Figure, Democratic Republic of the Congo

Estimate: 300,000 - 500,000 USD

## DESCRIPTION

Property from the Estate of Bram and Elaine Goldsmith  
Songye Power Figure, Democratic Republic of the Congo

Height: 37 in (94 cm)

## PROVENANCE

Pierre Darteville, Brussels, acquired in Sankuru Province in  
1973

Bram and Elaine Goldsmith, Beverly Hills, acquired from the  
above on November 7, 1975

## LITERATURE

François Neyt, *Songye. La redoubtable statuaire Songye  
d'Afrique centrale*, Antwerp, 2004, p. 185, cat. no. 151

François Neyt, *Songye: The Formidable Statuary of Central  
Africa*, Antwerp, 2004, p. 185, cat. no. 151

Valérie Darteville and Valentine Plisnier, *Pierre Darteville et les  
arts premiers. Mémoire et continuité*, Brussels, 2021, vol. II, p.  
455, fig. 594

Valérie Darteville and Valentine Plisnier, *Pierre Darteville and  
Tribal Art: Memory and Continuity*, Brussels, 2021, vol. II, p.  
455, fig. 594

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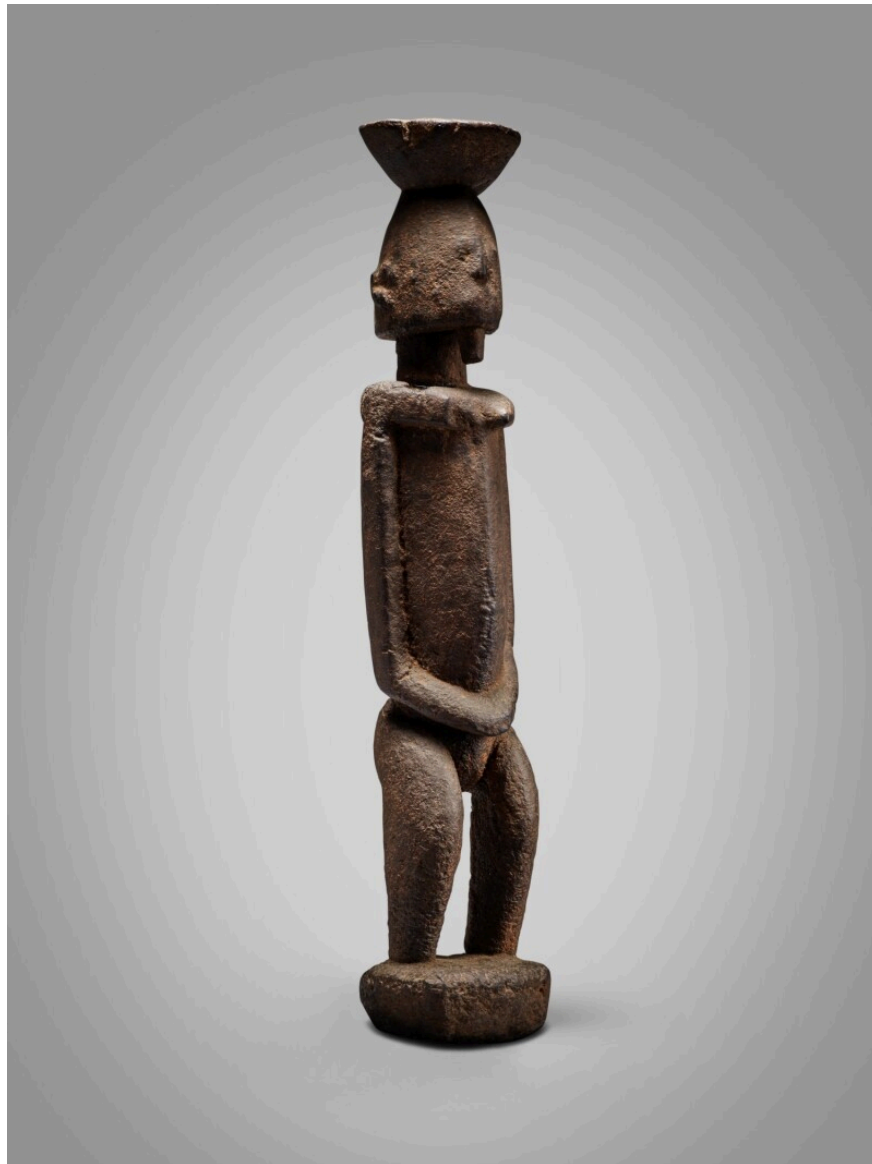
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and-the-americas-2/songye-power-figure-democratic-republic-of-the](https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas-2/songye-power-figure-democratic-republic-of-the)





## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

45

### Dogon Figure, Mali

Estimate: 5,000 - 7,000 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Dogon Figure, Mali

Height: 14 1/2 in (36.8 cm)

**PROVENANCE**

Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired by the early 1970s

**CONDITION REPORT**

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Marc Leuthold, New York

46

### Bamana Antelope Headdress, Mali

Estimate: 12,000 - 18,000 USD

**DESCRIPTION**

Property from the Collection of Marc Leuthold, New York  
Bamana Antelope Headdress, Mali

Height: 43 1/8 in (109.5 cm)

**PROVENANCE**

John J. Klejman, New York  
Adolph and Annette Leuthold, South Norwalk, Connecticut,  
acquired from the above on October 31, 1964  
Marc Leuthold, New York, by descent from the above

**CATALOGUE NOTE**

The Bamana antelope headdresses known as *ci wara* are among the most iconic and recognizable forms in the entire corpus of African Art and are world-famous as a symbol of the continent and its culture. The present vertical *ci wara* antelope headdress is of classic form, with an exceptional glossy aged patina from traditional use and handling.

Pascal Imperato provides a summary of the varying forms of *ci wara* antelope headdresses: "There exist two principal sorts of *Tyi Wara Koun* among the Bambara [Bamana]: the vertical and the horizontal. Within these groups, one finds several sub-styles. The vertical forms are encountered in the east of Bambara country, the horizontal in the west" (Pascal James Imperato, "The Dance of the Tyi Wara", *African Arts*, Vol. 4, No. 1, Autumn 1970, p. 72). The present vertical headdress exhibits the long, upward-pointing horns and the face extended downwards. Its body is composed of five curved portions, four of which are joined by rhythmically repeated triangular forms.

Unlike most ceremonies, women are permitted to attend *ci wara* events. The initiations and some of the public ceremonies are organized by the village association *ton*. While many of the ceremonies associated with this society are very public, some of the rites are kept secret, and only men can participate. *Ci wara* celebrates agricultural work and glorifies male and female union: "The organization of the *ci wara* performance is based on the Bamana respect for the power and efficiency of the union of male and female. As human reproduction is the result of the sexual union between man and woman, so agricultural fertility is attributed to the union between fire (the sun), an expression of the male principle, and earth and water, an expression of the female principle" (James T. Brink, *Dialectics of Aesthetic Form in Bamana Art*, Milwaukee, 1981, p. 25).

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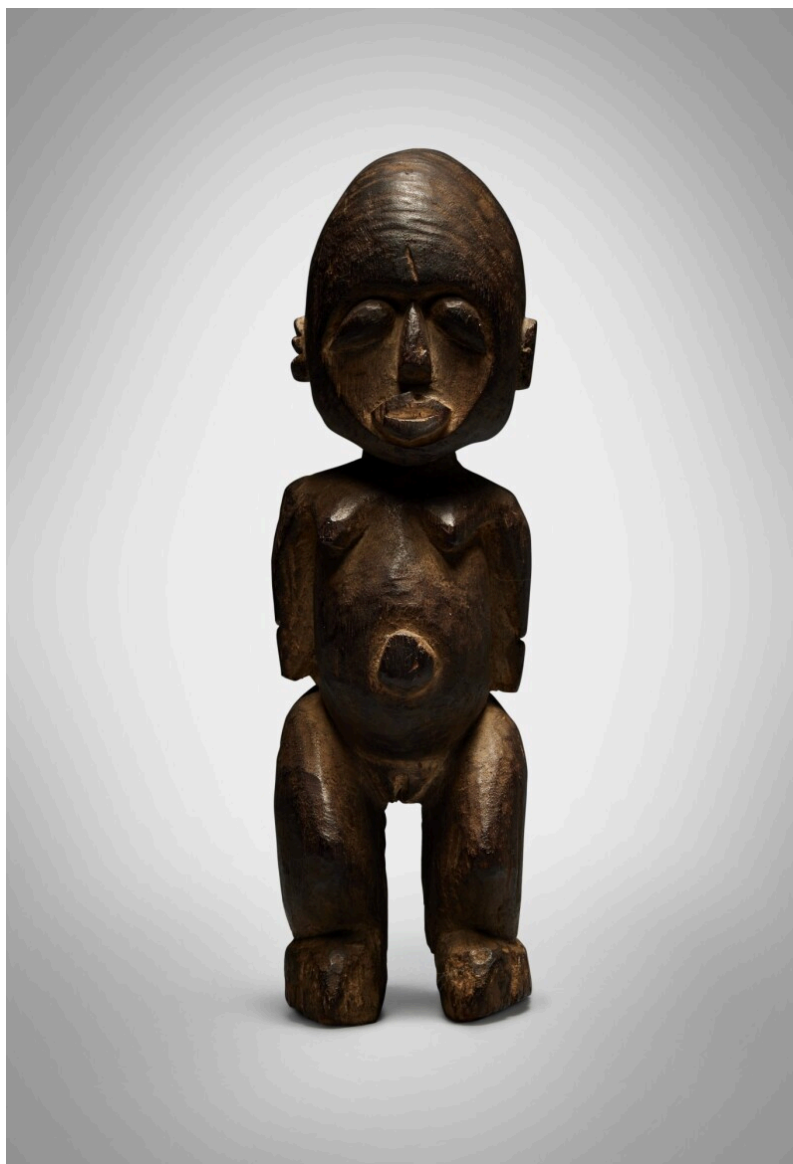
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



A Passion for Collecting: Property from the Estate of Maurice Solomon, New York

47

### Lobi Female Figure, Burkina Faso

Estimate: 2,000 - 3,000 USD

## DESCRIPTION

A Passion for Collecting: Property from the Estate of Maurice Solomon, New York  
Lobi Female Figure, Burkina Faso

Height: 8 3/4 in (22.2 cm)

## PROVENANCE

Ulrich Klever, Sankt Georgen (Traunreut), Bavaria  
Thence by family descent  
Sotheby's, New York, November 15, 2002, lot 10, consigned by the above  
Maurice Solomon, New York, acquired at the above auction

## LITERATURE

Ulrich Klever, *Bruckmann's Handbuch der afrikanischen Kunst*, Munich, 1975

## CONDITION REPORT

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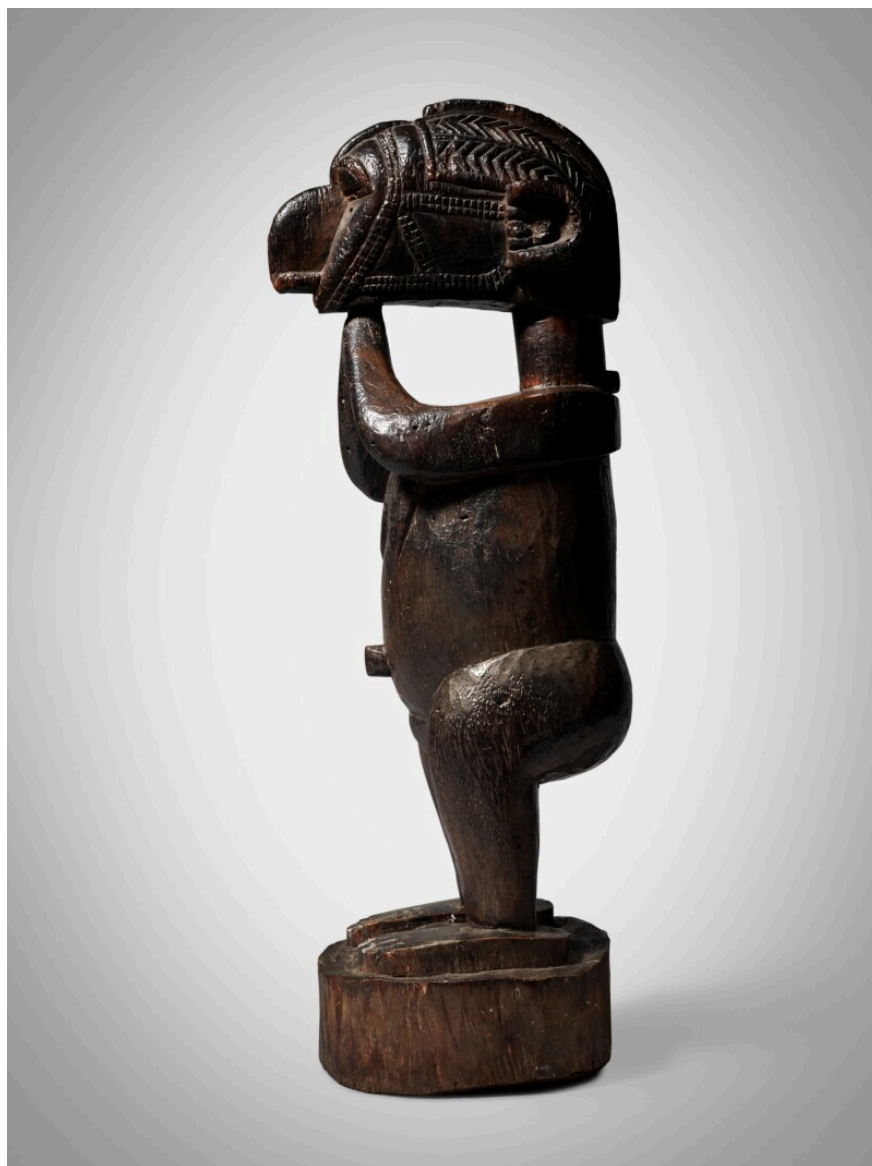
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

48

### Baga Female Figure, Guinea

Estimate: 60,000 - 80,000 USD

**DESCRIPTION**

Baga Female Figure, Guinea

Height: 21 3/4 in (55.3 cm)

**PROVENANCE**

Gustave and Franyo Schindler, New York, acquired by 1966  
American Private Collection, acquired from the above in 1992

**EXHIBITION**

The Museum of Primitive Art, New York, *Masks and Sculptures from the Collection of Gustave and Franyo Schindler*, November 2, 1966 - February 5, 1967

**LITERATURE**

The Museum of Primitive Art, New York, ed., *Masks and Sculptures from the Collection of Gustave and Franyo Schindler*, n.p., cat. no. 2

**CONDITION REPORT**

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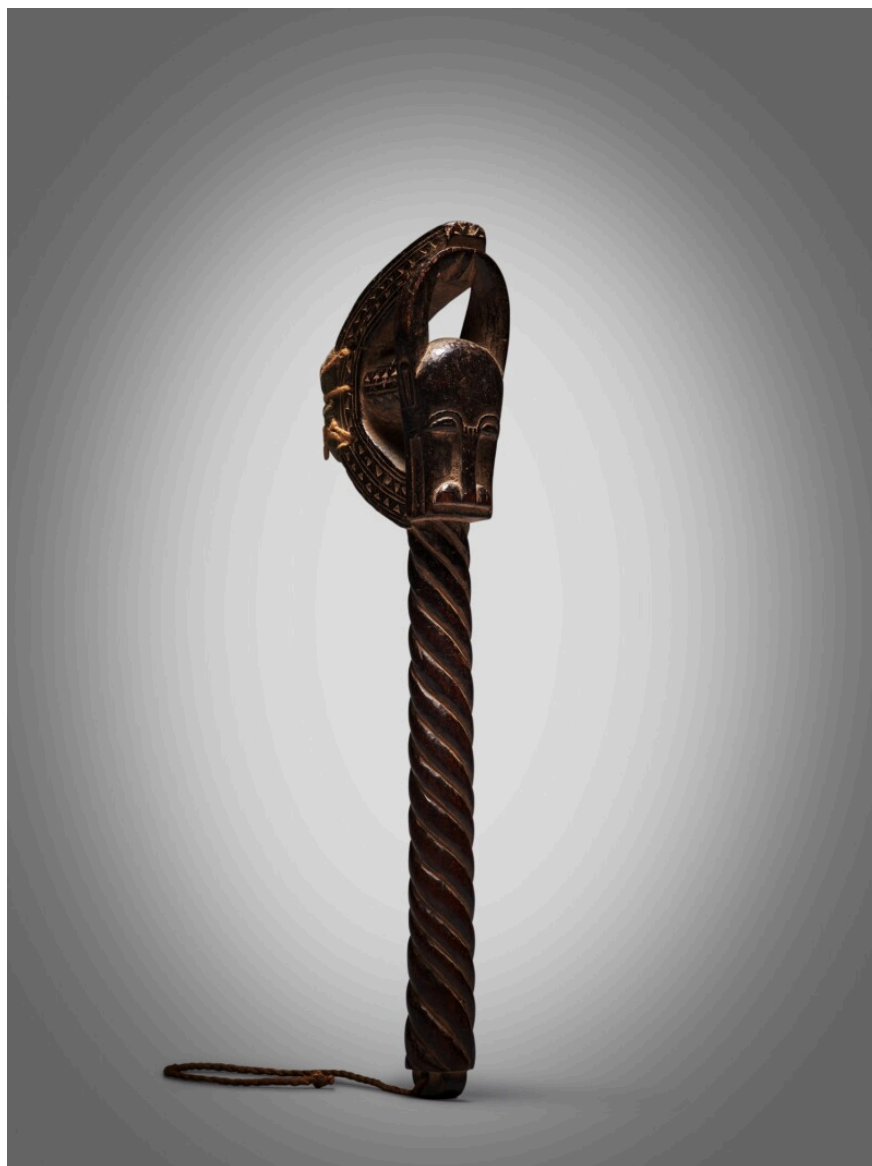
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

49

### Baule Gong Striker for a Trance Diviner, Côte d'Ivoire

Estimate: 600 - 900 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Baule Gong Striker for a Trance Diviner, Côte d'Ivoire

Height: 9 1/4 in (23.5 cm)

**PROVENANCE**

Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired in the early 1970s

**CONDITION REPORT**

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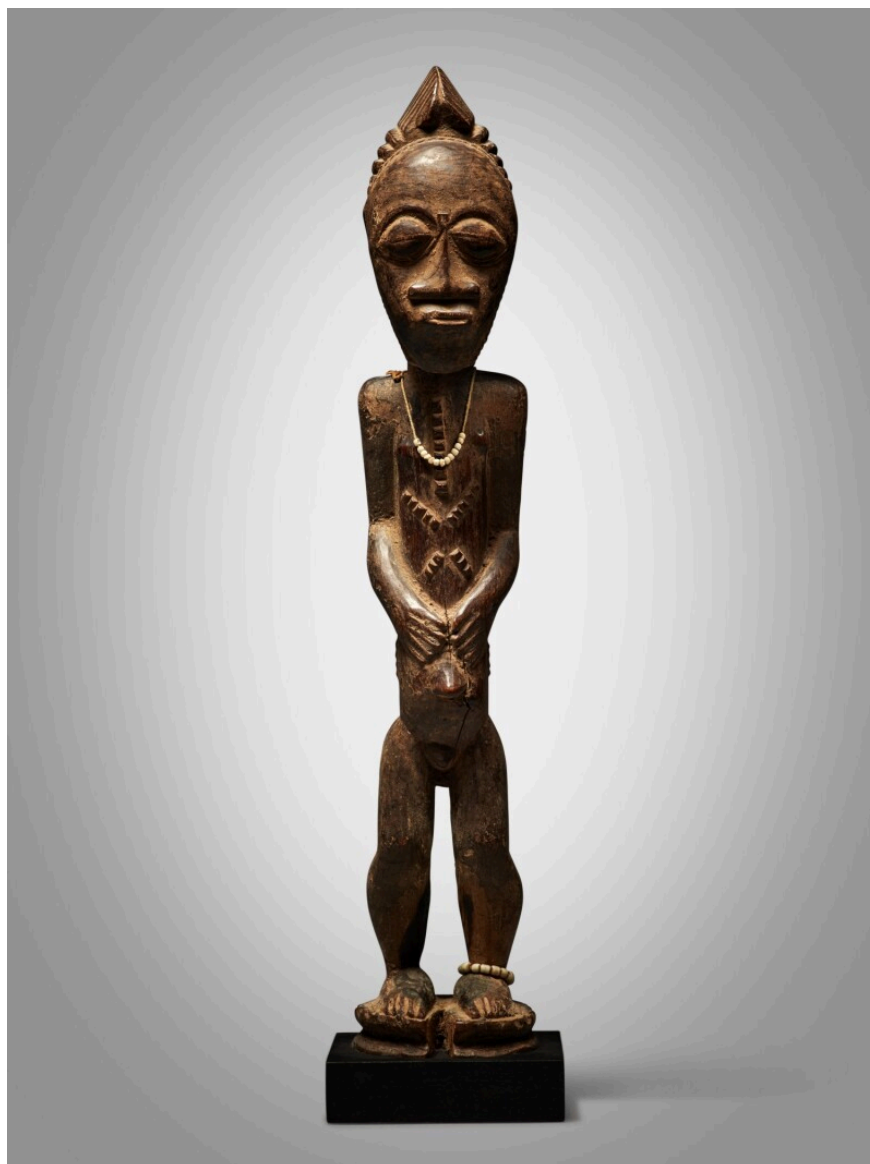
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

50

### Baule Figure, Côte d'Ivoire

Estimate: 4,000 - 6,000 USD

## DESCRIPTION

Property from the Collection of Isadore and Nancy Marder  
Baule Figure, Côte d'Ivoire

Height: 17 3/8 in (43.2 cm)

## PROVENANCE

Henri Lecler, Geneva  
Parke-Bernet Galleries, New York, *African & Oceanic Art:*  
*Property of Henri Lecler*, December 7, 1968, lot 56  
Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired at the above auction

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

51

### Dan Mask, Côte d'Ivoire

Estimate: 2,000 - 3,000 USD



**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Dan Mask, Côte d'Ivoire

Height: 7 1/2 in (19.1 cm)

**PROVENANCE**

Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired by the early 1970s

**CONDITION REPORT**

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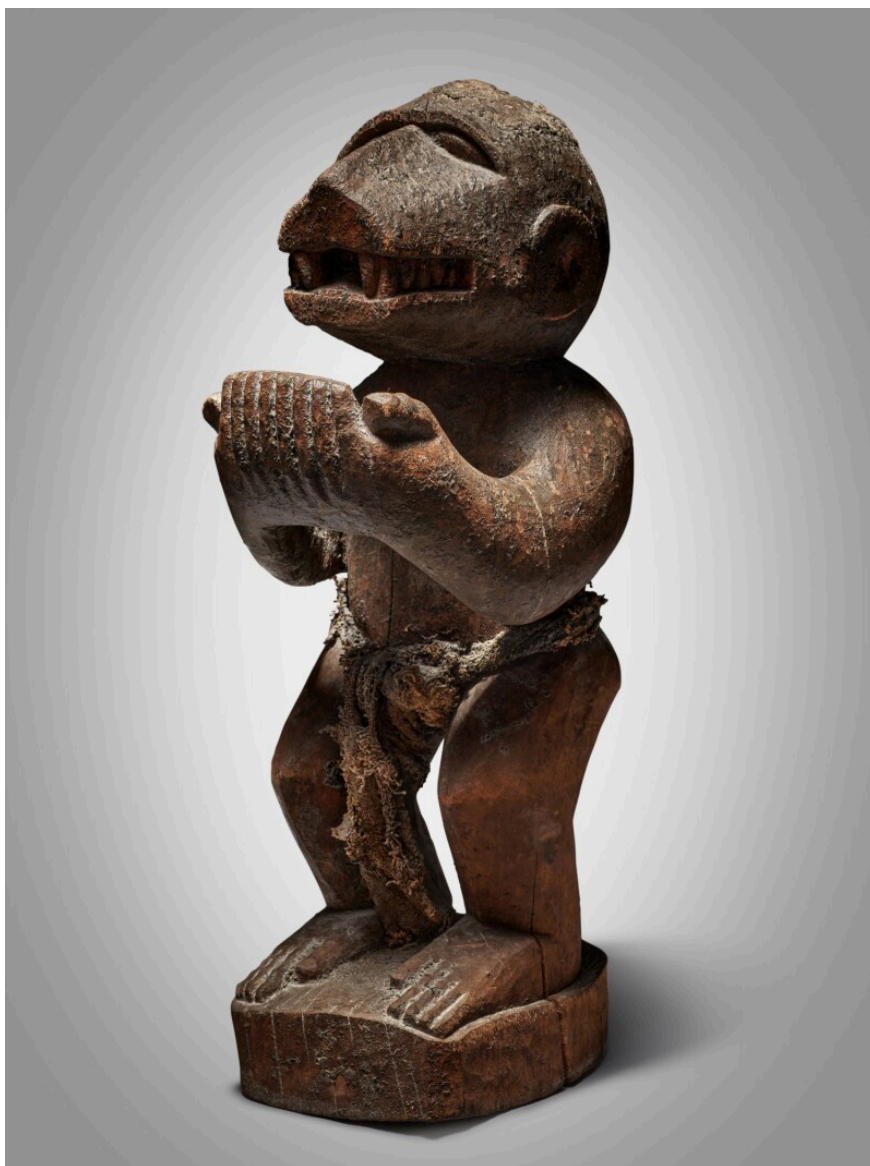
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

52

### Baule Zoomorphic Figure, Côte d'Ivoire

Estimate: 8,000 - 12,000 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Baule Zoomorphic Figure, Côte d'Ivoire

Height: 20 in (50.8 cm)

**PROVENANCE**

Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired by the early 1970s

**CONDITION REPORT**

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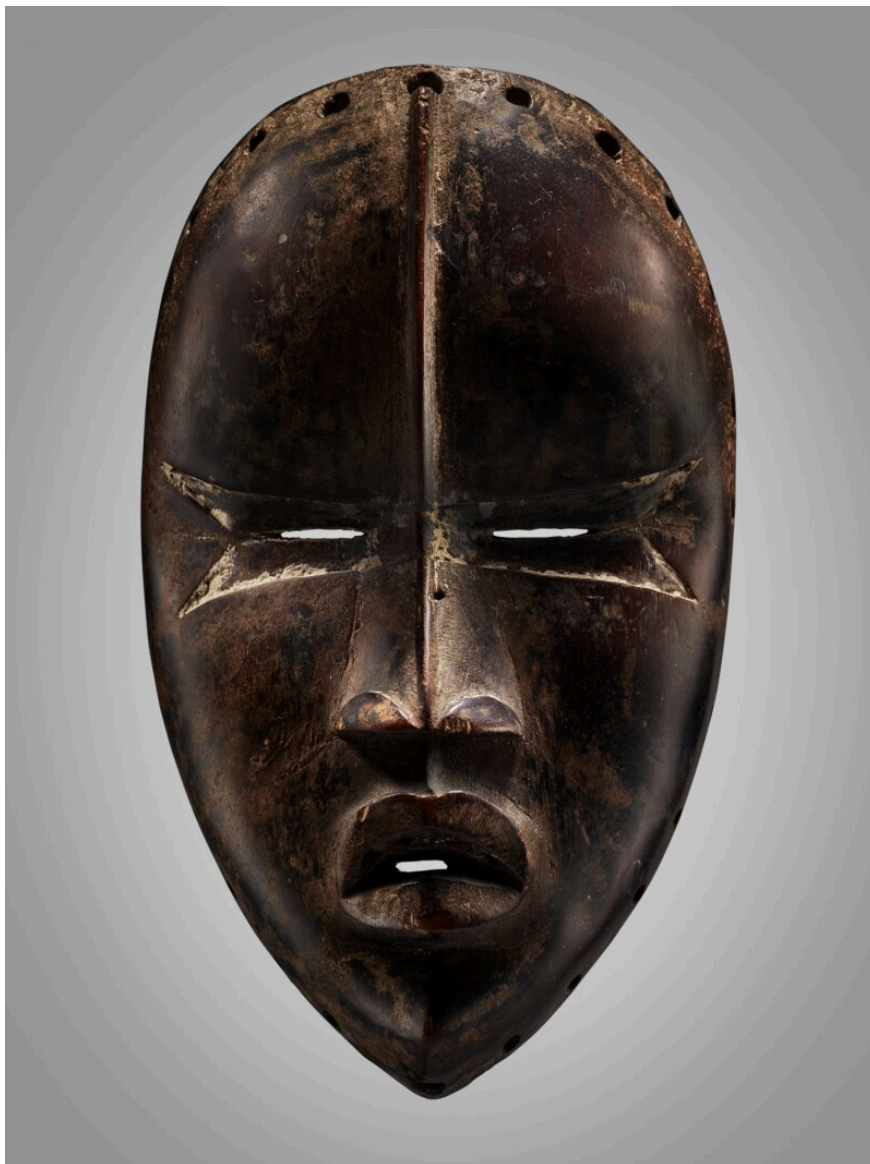
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

53

### Dan Mask, Côte d'Ivoire

Estimate: 20,000 - 30,000 USD

## DESCRIPTION

Property from the Collection of Isadore and Nancy Marder  
Dan Mask, Côte d'Ivoire

Height: 9 1/4 in (23.5 cm)

## PROVENANCE

Georges Stoecklin, Juan-les-Pins  
Arman (Armand Pierre Fernandez), Paris and New York,  
acquired from the above  
Parke-Bernet Galleries, New York, *African & Oceanic Art: The  
Property of Arman, Paris and New York*, May 18, 1967, lot 36  
Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired at the above auction

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

54

### Dan Mask, Côte d'Ivoire

Estimate: 4,000 - 6,000 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Dan Mask, Côte d'Ivoire

Height: 8 3/4 in (22.2 cm)

**PROVENANCE**

Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired by the early 1970s

**CONDITION REPORT**

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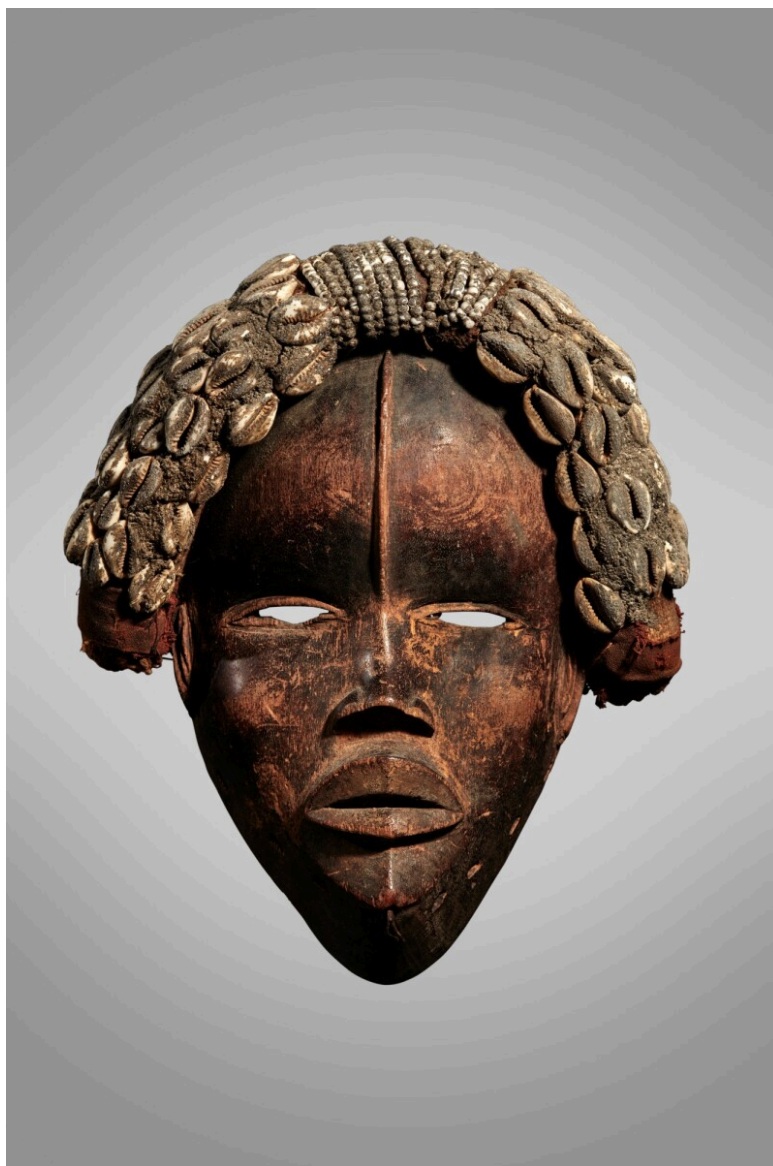
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

55

### Dan Mask, Côte d'Ivoire

Estimate: 4,000 - 6,000 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Dan Mask, Côte d'Ivoire

On a base by the Japanese wood artist Kichizô Inagaki (1876-  
1951), Paris  
Height: 10 1/2 in (26.7 cm)

**PROVENANCE**

Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired by the early 1970s

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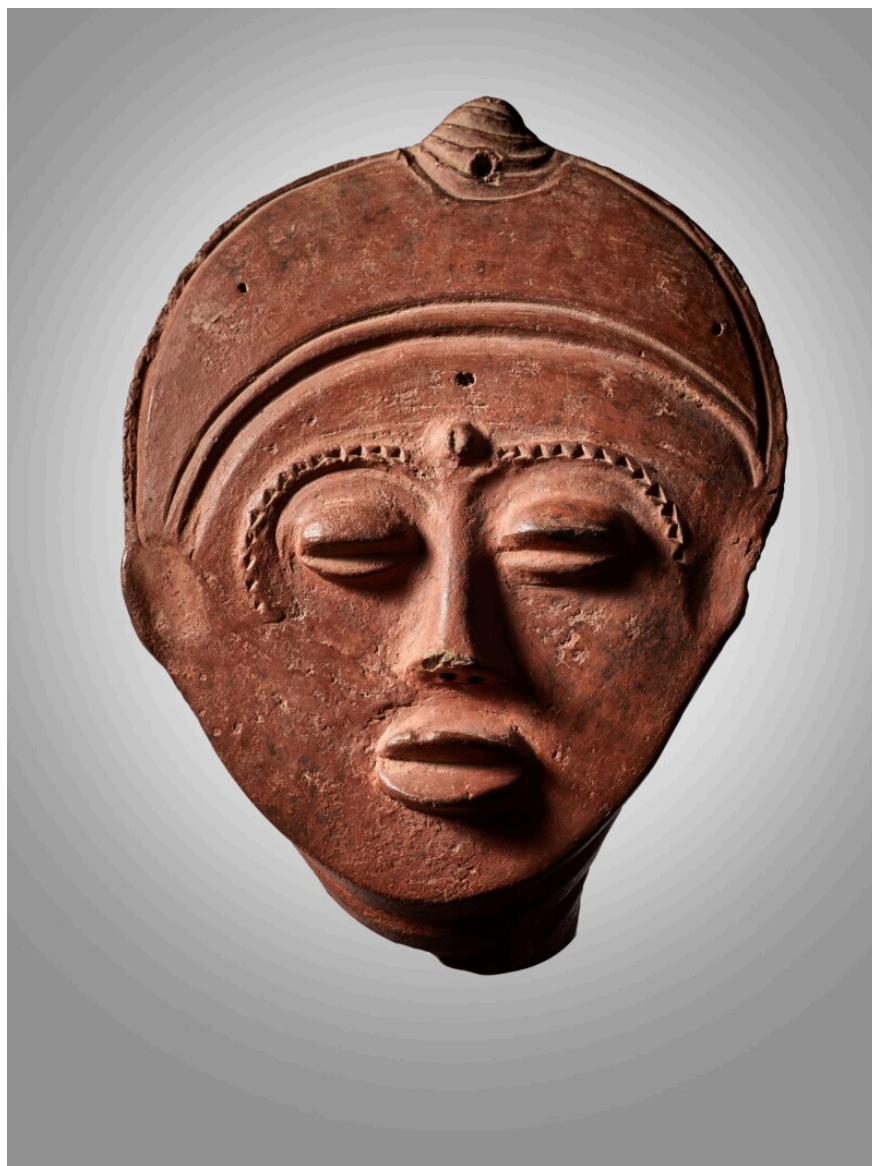
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

56

### Akan-Kwahu Terracotta Head, Ghana

Estimate: 1,000 - 1,500 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Akan-Kwahu Terracotta Head, Ghana

Height: 8 7/8 in (22.5 cm)

**PROVENANCE**

Everett Rassiga, New York  
Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired from the above in 1972

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

57

### Asante Figure, Ghana

Estimate: 800 - 1,200 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Asante Figure, Ghana

Height: 12 5/8 in (32.1 cm)

**PROVENANCE**

Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired by the early 1970s

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

58

### Yoruba-Nago Helmet Mask, attributed to Arobatan, Pobè, Republic of Benin

Estimate: 100,000 - 150,000 USD



**DESCRIPTION**

Yoruba-Nago Helmet Mask, attributed to Arobatan, Pobè,  
Republic of Benin

Height: 12 1/2 in (31.8 cm)

**PROVENANCE**

Max Itzikowitz, Paris  
Lance Entwistle, London  
American Private Collection, acquired from the above in 1995

**EXHIBITION**

Musée Dapper, Paris, *Chefs d'œuvre inédits de l'Afrique noire*,  
October 1987 – May 1988  
The Center for African Art, New York, *Yoruba: Nine Centuries of  
African Art and Thought*, September 21, 1989 – January 7,  
1990; additional venues: The Art Institute of Chicago, February  
10 – April 1, 1990; The National Museum of African Art,  
Smithsonian Institution, Washington, D.C., May 8 – August 26,  
1990; The New Orleans Museum of Art, January 11 – March 24,  
1991; The High Museum of Art, Atlanta, April 23 – June 16, 1991;  
The Cleveland Museum of Art, September 26 – December 9,  
1991  
The Los Angeles County Museum of Art, *The Inner Eye: Vision  
and Transcendence in African Arts*, February 26 - July 9, 2017

**LITERATURE**

Gérald Berjonneau and Jean-Louis Sonnery, eds, *Chefs  
d'œuvre inédits de l'Afrique noire*, Boulogne, 1987, p. 149, cat.  
no. 107  
Gérald Berjonneau and Jean-Louis Sonnery, eds, *Rediscovered  
Masterpieces of African Art*, Boulogne, 1987, p. 149, cat. no. 107  
Gérald Berjonneau and Jean-Louis Sonnery, eds, *Onbekende  
meestetwerken uit zwart Afrika*, Tiel, 1987, p. 149, cat. no. 107  
Henry John Drewal, John Pemberton III, Rowland Abiodun,  
*Yoruba: Nine Centuries of African Art and Thought*, New York,  
1989, p. 220, fig. 258  
Ezio Bassani, ed., *La grande scultura dell'Africa Nera*, Florence,  
1989, p. 135, pl. 60  
Lorenz Homberger, ed., Rowland Abiodun, Henry John Drewal,  
and John Pemberton III, *Yoruba. Kunst und Ästhetik in Nigeria*,  
Zurich, 1991, p. 31, cat. no. 37  
Lorenz Homberger, ed., Rowland Abiodun, Henry John Drewal,  
and John Pemberton III, *Yoruba: Art and Aesthetics*, New York  
and Zurich, 1991, p. 31, cat. no. 37  
Ezio Bassani, ed., *Le grand héritage. Sculptures de l'Afrique  
noire*, Paris, 1992, p. 164, cat. no. 164  
Christiane Falgayrettes-Leveau, *Masques*, Paris, 1995  
Christiane Falgayrettes-Leveau and Iris Hahner, *Parures de tête  
/ Hairstyles and Headdresses*, Paris, 2004, p. 200  
Ekpo Eyo, *Masterpieces of Nigerian Art*, Abuja, 2008, p. 166,  
cat. no. 121  
Jonathan Fogel, Polly Nooter Roberts, and Nancy Thomas,  
"The Inner Eye: Vision and Transcendence in African Arts",  
*Tribal Art*, No. 84, Summer, 2017, p. 87, fig. 6

## CATALOGUE NOTE

Carved with remarkable detail and skill, this *gelede* mask is possibly attributed to the sculptor Arobatan, from Pobè in the Republic of Benin, in southwestern Yoruba territory. The openwork, crosshatched composition of the face is immediately striking and highlights the mastery of the artist. This *gelede* mask is “a dramatic visualization of the ambiguities of masking, as it simultaneously reveals and conceals the identity of the wearer in the wonderful openwork carving of the face [...] We see, and ‘see through’ [the artist’s] illusion of transformation – the male masquerade is at the same time not male and not *not* male, not female and not *not* female” (Christiane Falgayrettes-Leveau and Iris Hahner, *Parures de tête / Hairstyles and Headdresses*, Paris, 2004, p. 201). The elegant and elaborate coiffure on the top of the head as well as the plug on the lower lip suggest that this mask represents an important and respected female member of society, possibly a royal wife or a priestess. Remnants of red and blue pigments on the surface of the mask attest to its significant age and use.

Following the methodologies established in ancient Greek and Medieval art history, the identification of work by an artist or workshop is based on stylistic and contextual evidence. Often, names of convenience are used when the artist’s actual name remains unknown. In the study of the history of African Art, the notion of the individual artist was not introduced until 1935 when Hans Himmelheber identified nineteen artists from Côte d’Ivoire in his groundbreaking *Negerkünstler*. Two years later, the Belgian art historian Frans Olbrechts identified a body of work created by “The Master of the Long Face of Buli”, referring to the now-famous Luba carver active in the 19th century. Subsequently, the identification of authorship and workshops has become an increasingly important focus of African art history. Yoruba kingdoms have a long history, dating to the nineteenth century and earlier, of master carvers, each with their own distinctive and highly refined style. An artist would typically teach his skills to his son, who in turn would often synthesize the learned styles and motifs to produce new, hybrid visions.

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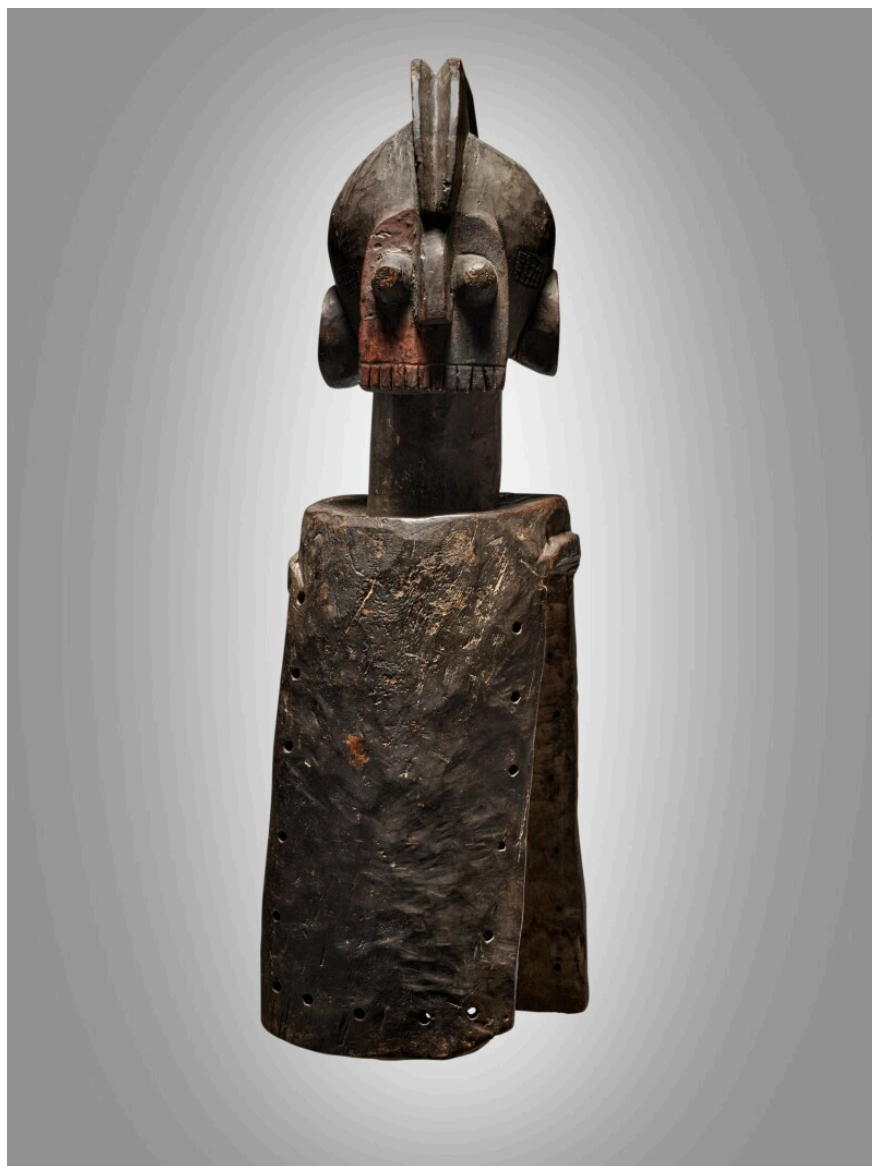
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

59

### Wurkun Vertical Mask, Benue River Valley, Nigeria

Estimate: 120,000 - 180,000 USD

**DESCRIPTION**

Wurkun Vertical Mask, Benue River Valley, Nigeria

Height: 47 1/8 in (119.3 cm)

**PROVENANCE**

Philippe Guimiot and Jacques Kerchache, acquired *in situ* in 1969

Private Collection, acquired from the former

De Quay-Lombrail, Paris, June 21, 1995, lot 70, consigned by the above

Baudouin de Grunne, Wezembeek-Oppem

Bernard de Grunne, Brussels

American Private Collection, acquired from the above in 1997

**EXHIBITION**

Palais des Beaux Arts, Brussels, *Utotombo. Kunst uit Zwart-Afrika in Belgisch privé-bezit / Utotombo. L'Art d'Afrique noire dans les collections privées belges*, March 25 - June 5, 1988

**LITERATURE**

Luc de Heusch et al., *Utotombo. Kunst uit Zwart-Afrika in Belgisch privé-bezit*, Brussels, 1988, p. 185, cat. no. 129

Luc de Heusch et al., *Utotombo. L'Art d'Afrique noire dans les collections privées belges*, Brussels, 1988, p. 185, cat. no. 129

Marla C. Berns, Richard Fardon, and Sidney Littlefield Kasfir, eds., *Central Nigeria Unmasked: Arts of the Benue River Valley*, Los Angeles, 2011, p. 450, cat. no. 14.25

**CONDITION REPORT**

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection, Washington D.C.

60

### Igbo Mask, Nigeria

Estimate: 1,500 - 2,500 USD

**DESCRIPTION**

Property from a Private Collection, Washington D.C.  
Igbo Mask, Nigeria

Height: 8 7/8 in (22.5 cm)

**PROVENANCE**

Ladislav Segy, New York (inv. no. 1675)  
Private Collection, Washington D.C., acquired from the above  
on May 18, 1965

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

61

### Yoruba Twin Figure, Nigeria

Estimate: 600 - 900 USD



**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Yoruba Twin Figure, Nigeria

Height: 9 in (22.9 cm)

**PROVENANCE**

Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired in the early 1970s

**CONDITION REPORT**

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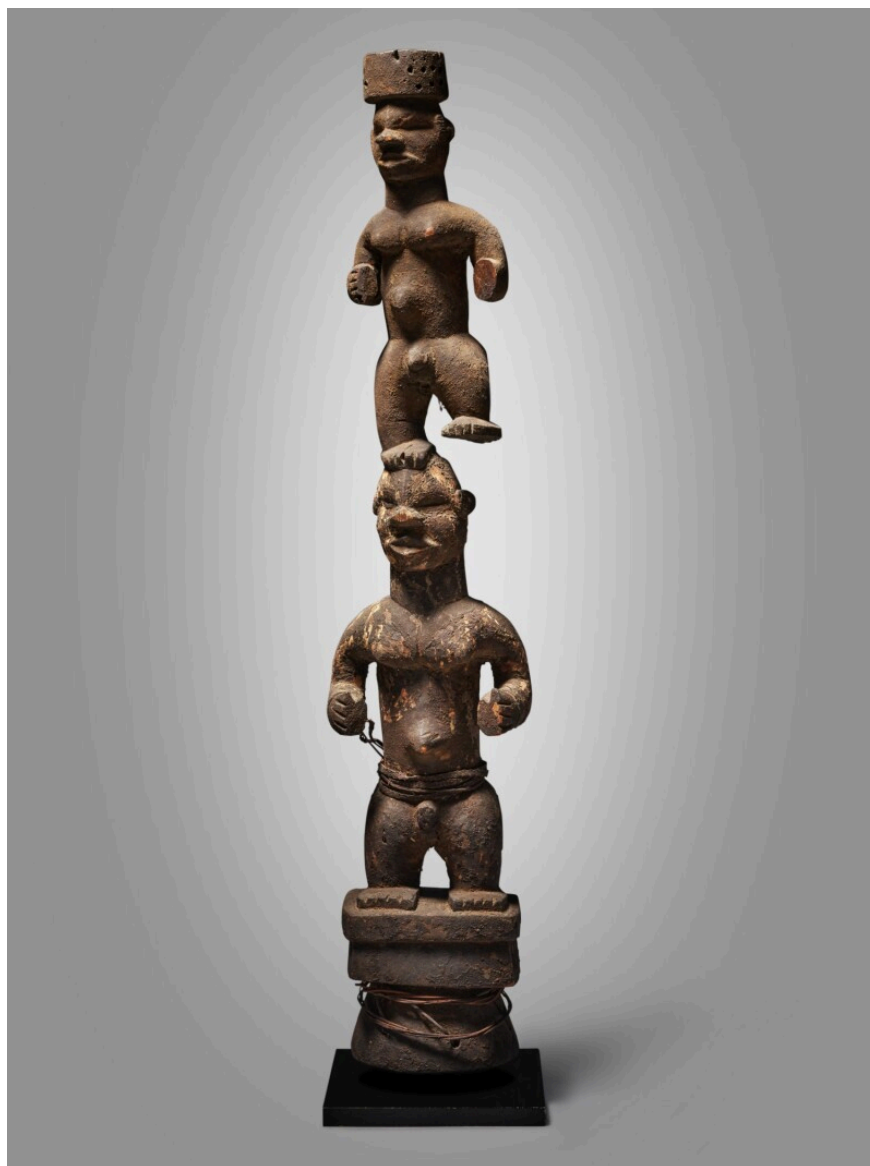
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

62

### Ibibio or Ogoni Double-Figure Headdress, Nigeria

Estimate: 3,000 - 5,000 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Ibibio or Ogoni Double-Figure Headdress, Nigeria

Height: 32 in (81.3 cm)

**PROVENANCE**

Mamadou Silla, Bamako  
René Rasmussen, Paris, acquired from the above in 1951  
Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired from the above on May 2, 1972

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



A Passion for Collecting: Property from the Estate of Maurice Solomon, New York

63

### Eket Mask, Nigeria

Estimate: 6,000 - 9,000 USD

**DESCRIPTION**

A Passion for Collecting: Property from the Estate of Maurice Solomon, New York  
Eket Mask, Nigeria

Height: 9 in (22.9 cm)

**PROVENANCE**

Alain Dufour, Saint-Maur-des-Fossés and Ramatuelle  
Lucien and Mariette Van de Velde, Antwerp, acquired from the above in 1974  
Victor Van Craen, Antwerp, acquired from the above in 1977  
Lucien Van de Velde, Antwerp, acquired from the above in 1999  
Sotheby's, New York, November 19, 1999, lot 100, consigned by the above  
Maurice Solomon, New York, acquired at the above auction

**EXHIBITION**

Universitair Centrum voor Lichamelijke Opleiding en Sport, Heverlee, Flanders, *Dans en Spel in de Primitieve Kunst van Zwart Afrika, Pre-Columbiaans Amerika, Oceanie. Een keuze uit privé-collecties in Vlaanderen*, October 7 - 18, 1983

**LITERATURE**

Lucien and Mariette Van de Velde, advertisement, *Arts d'Afrique Noire*, No. 24, Winter, 1977, p. 47  
Edmond Vanden Eynde, ed., *Dans en Spel in de Primitieve Kunst van Zwart Afrika, Pre-Columbiaans Amerika, Oceanie. Een keuze uit privé-collecties in Vlaanderen*, Heverlee, 1983, p. 28, cat. no. 28

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



A Passion for Collecting: Property from the Estate of Maurice Solomon, New York

64

### Ogoni Mask, Nigeria

Estimate: 2,000 - 3,000 USD

## DESCRIPTION

A Passion for Collecting: Property from the Estate of Maurice Solomon, New York  
Ogoni Mask, Nigeria

Height: 10 1/4 in (26 cm)

## PROVENANCE

Christina and Rolf Miehler, Munich, acquired in Cotonou in 1989  
Pace Primitive, New York (inv. no. 54-4642)  
Maurice Solomon, New York, acquired from the above in 2017

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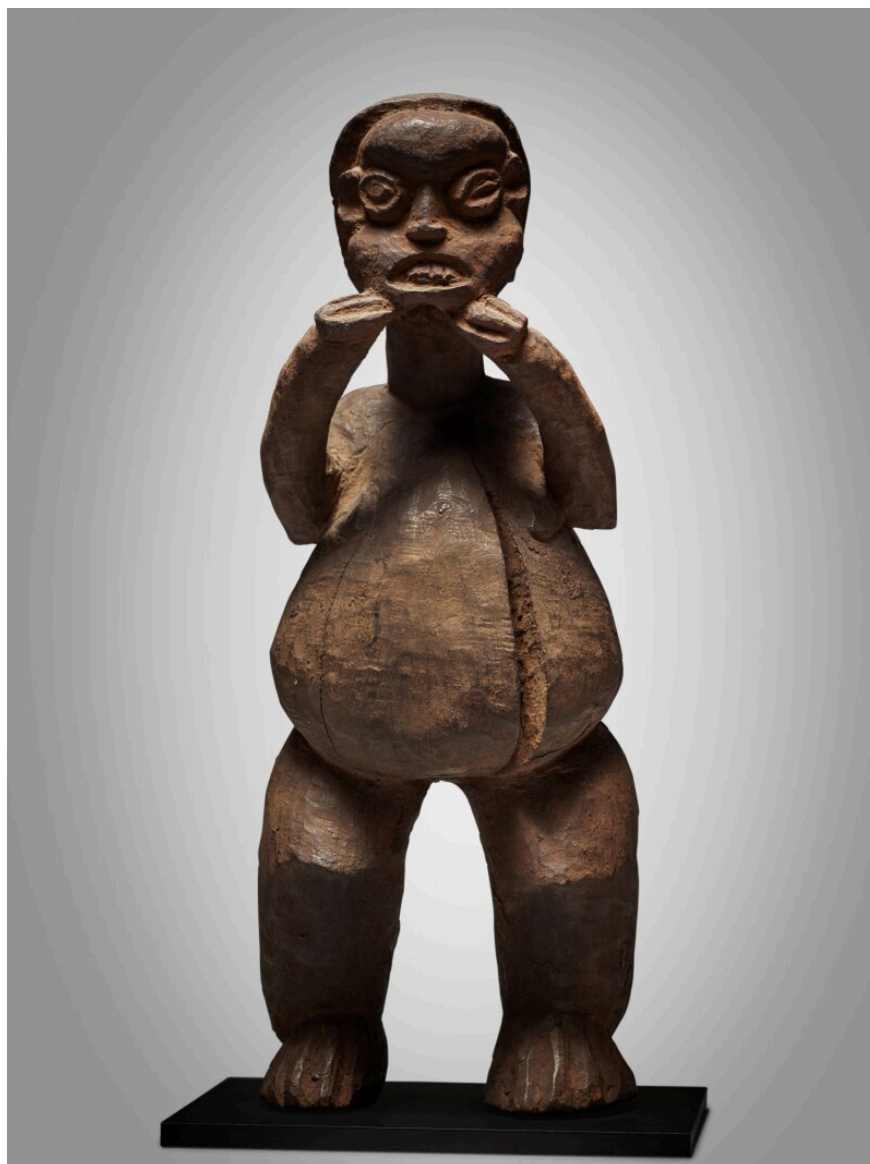
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

65

### Bamileke Female Figure, Grassfields, Cameroon

Estimate: 8,000 - 12,000 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Bamileke Female Figure, Grassfields, Cameroon

Height: 15 5/8 in (38.1 cm)

**PROVENANCE**

Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired by the early 1970s

**CONDITION REPORT**

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection, Washington D.C.

66

### Aduma Mask, Gabon

Estimate: 6,000 - 9,000 USD

## DESCRIPTION

Property from a Private Collection, Washington D.C.  
Aduma Mask, Gabon

*The reverse of the mask with a Segy Gallery label, printed in red ink; a label printed in black ink: "911"; another printed in black ink: "02"; handwritten inscription on old tape, which reads "Adoumas Gabon / Use not determined, probably initiation ceremony for adolescent male secret society". Another label above that mostly illegible.*

Height: 11 1/8 in (27.9 cm)

## PROVENANCE

Ladislav Segy, New York (inv. no. 911)  
Private Collection, Washington D.C., acquired from the above  
on May 18, 1965

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

67

### Kota Reliquary Figure, Gabon

Estimate: 7,000 - 10,000 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Kota Reliquary Figure, Gabon

Height: 24 1/2 in (62.2 cm)

**PROVENANCE**

Hôtel Drouot, Paris, December 18, 1970, lot 198  
Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired by the early 1970s

**CONDITION REPORT**

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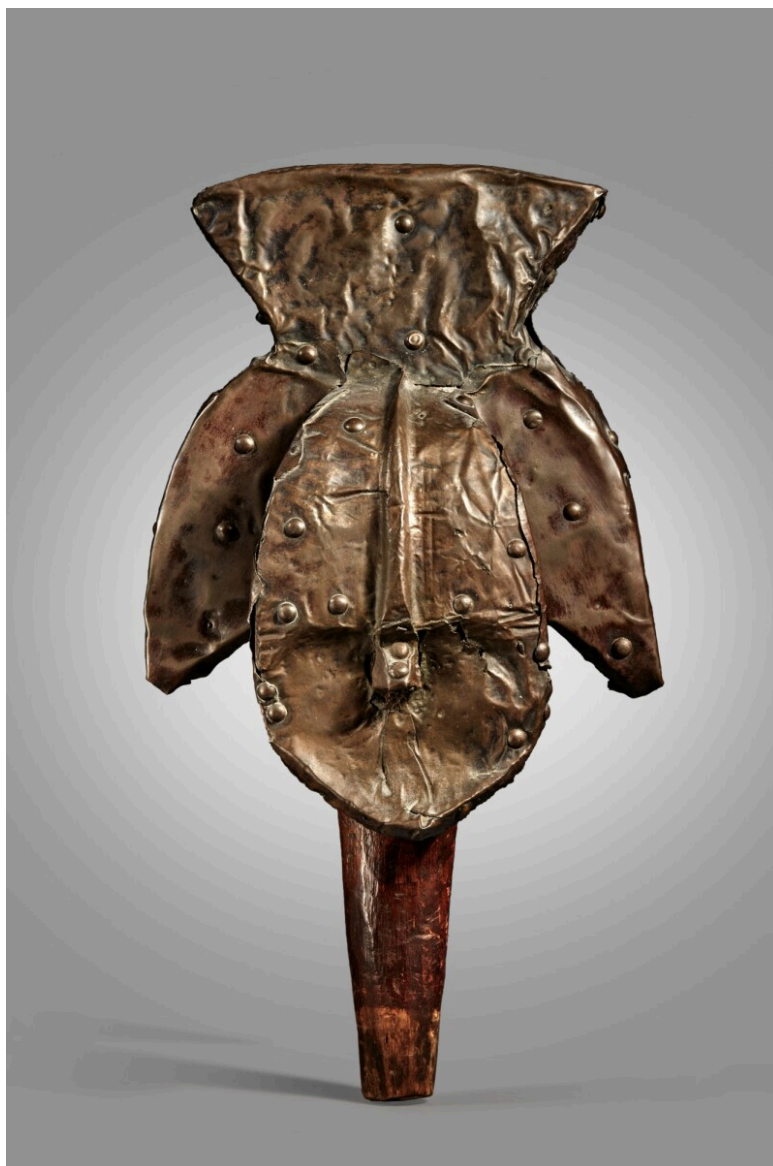
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

68

### Kota Reliquary Head, Gabon

Estimate: 10,000 - 15,000 USD



## DESCRIPTION

Property from the Collection of Isadore and Nancy Marder  
Kota Reliquary Head, Gabon

Height: 16 1/2 in (41.9 cm)

## PROVENANCE

André Lefèvre, Paris

Ader and Ribault-Menetière, Hôtel Drouot, Paris, *Collection André Lefèvre. Art nègre, Afrique, Océanie, divers*, December 13, 1965, lot 106

Arman (Armand Pierre Fernandez), Paris and New York, presumably acquired at the above auction

Parke-Bernet Galleries, New York, *African & Oceanic Art: The Property of Arman*, Paris and New York, May 18, 1967, lot 78

Isadore and Nancy Marder, Merion Station, Pennsylvania, possibly acquired at the above auction

## LITERATURE

Jérôme Peignot, "André Lefèvre", *Connaissance des arts*, No. 168, 1966, p. 45

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



69

### Fang Helmet Mask, Gabon

Estimate: 40,000 - 60,000 USD

● Restricted Species

**DESCRIPTION**

Fang Helmet Mask, Gabon

Height: 22 1/4 in (56.5 cm)

**PROVENANCE**

Charles Ratton, Paris

Helmut Beck, Stuttgart, acquired from the above in 1941

Sotheby's, London, *The Beck Collection, Volume I: German Expressionist and Modern Art, Including African and Oceanic Art*, October 8, 2002, lot 15

Private Collection, New York, acquired at the above auction

**LITERATURE**

"Market News", *Tribal*, Vol. VIII:4, No. 29, Winter, 2002, p. 29

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



A Passion for Collecting: Property from the Estate of Maurice Solomon, New York

70

### Kota Reliquary Figure, Gabon

Estimate: 20,000 - 30,000 USD

## DESCRIPTION

A Passion for Collecting: Property from the Estate of Maurice Solomon, New York  
Kota Reliquary Figure, Gabon

Height: 22 3/4 in (57.8 cm)

## PROVENANCE

Private Collection, Palm Springs, reportedly acquired in Paris in the 1930s

Allen A. Davis, London and Santa Fe

Taylor A. Dale, Santa Fe, consigned by the above in July 2000

American Private Collection, acquired from the above in July 2001

Arte Primitivo, New York, June 18, 2012, lot 158, consigned by the above

Maurice Solomon, acquired at the above auction

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection, Washington D.C.

### 71 Lega Mask, Democratic Republic of the Congo

Estimate: 4,000 - 6,000 USD

## DESCRIPTION

Property from a Private Collection, Washington D.C.  
Lega Mask, Democratic Republic of the Congo

Height: 7 1/4 in (18.4 cm)

## PROVENANCE

Jean-Pierre Lepage, Galerie Alpha, Brussels  
Henri Lecler, Geneva  
Parke-Bernet Galleries, New York, *African & Oceanic Art: Property of Henri Lecler*, December 7, 1968, lot 100  
Ladislav Segy, New York (inv. no. 2753), acquired at the above auction  
Private Collection, Washington D.C., acquired from the above on January 14, 1971

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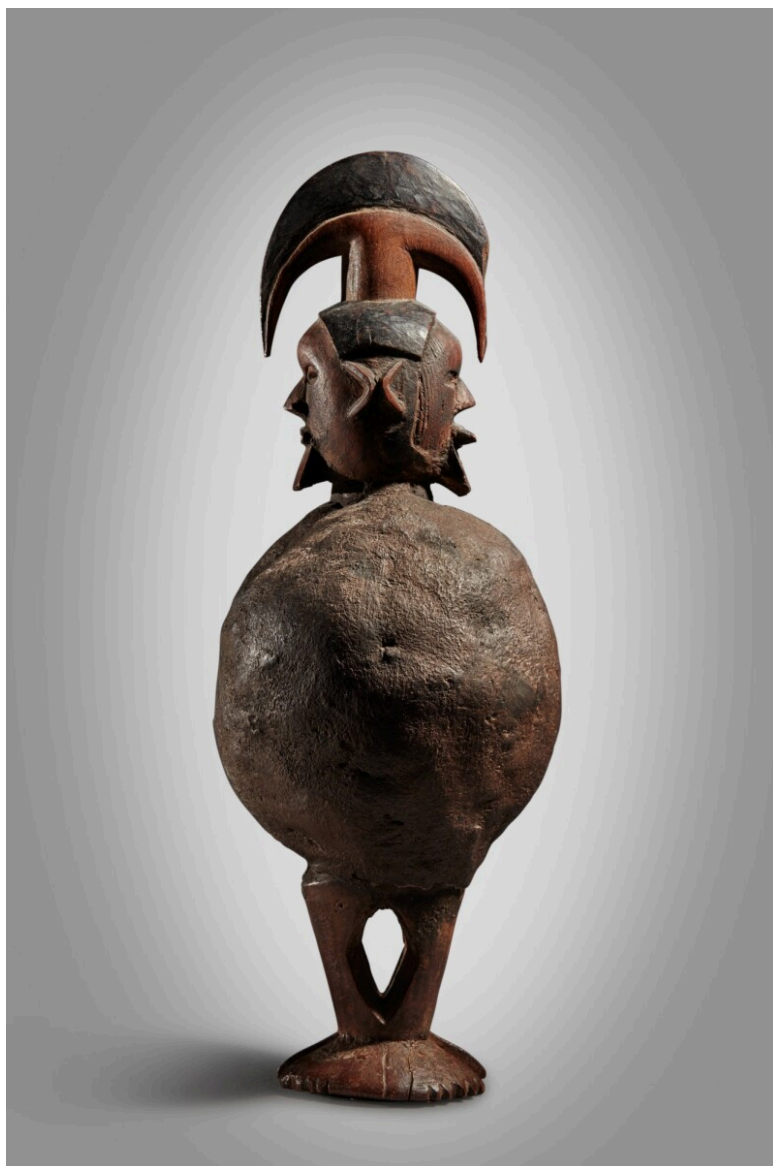
<https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas-2/lega-mask-democratic-republic-of-the-congo>





## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

72

### Teke Janiform Power Figure, Republic of the Congo

Estimate: 2,000 - 3,000 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Teke Janiform Power Figure, Republic of the Congo

Height: 11 3/8 in (28.9 cm)

**PROVENANCE**

Arman (Armand Pierre Fernandez), Paris and New York  
Parke-Bernet Galleries, New York, *African & Oceanic Art: The  
Property of Arman, Paris and New York*, May 18, 1967, lot 82  
Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired at the above auction

**LITERATURE**

Ladislav Segy, *African Sculpture Speaks*, New York, 1969, p.  
251, fig. 378

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and-the-americas-2/teke-janiform-power-figure-republic-of-the-congo](https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas-2/teke-janiform-power-figure-republic-of-the-congo)



## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

73

### Kuba or Lele Zoomorphic Friction Oracle, Democratic Republic of the Congo

Estimate: 1,500 - 2,500 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Kuba or Lele Zoomorphic Friction Oracle, Democratic Republic  
of the Congo

Length: 18 1/2 in (47 cm)

**PROVENANCE**

Albert F. Gordon, New York  
Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired from the above on December 13, 1972

**CONDITION REPORT**

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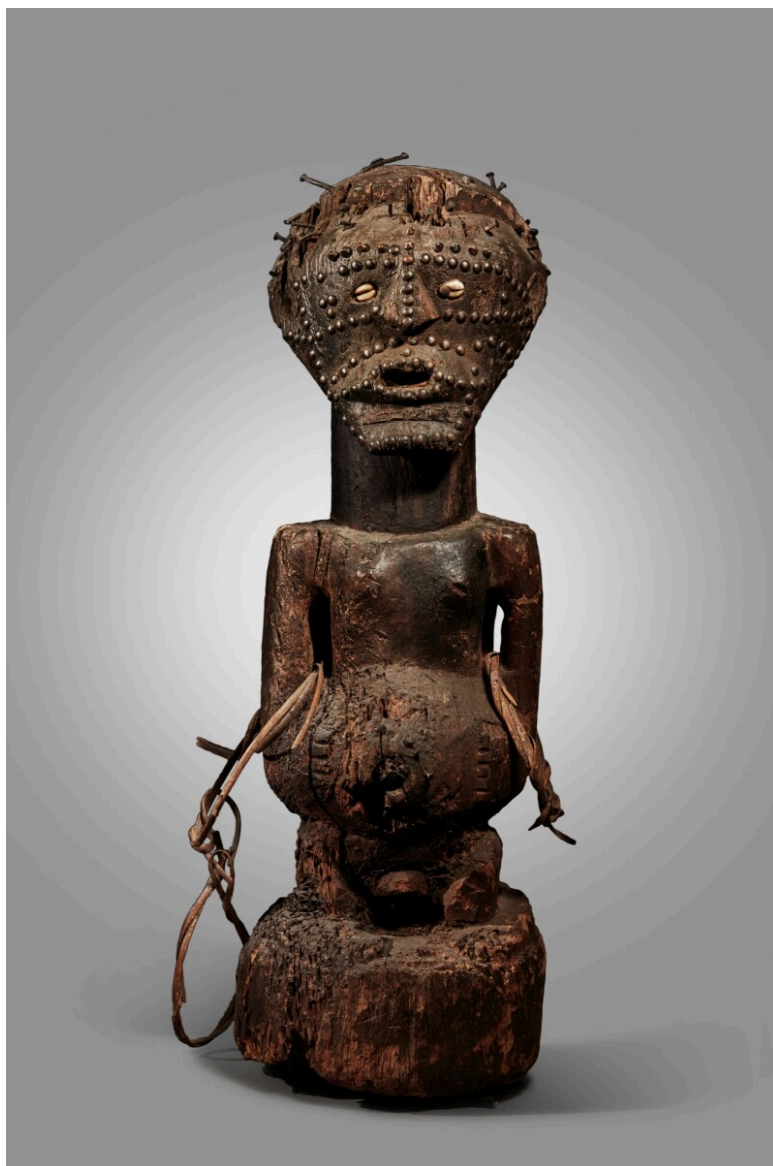
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

74

### Songye Power Figure, Democratic Republic of the Congo

Estimate: 10,000 - 15,000 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Songye Power Figure, Democratic Republic of the Congo

Height: 29 1/2 in (74.9 cm)

**PROVENANCE**

Jay C. Leff, Uniontown, Pennsylvania, acquired by 1959  
Parke-Bernet Galleries, New York, *African Art from the  
Collection of Jay C. Leff*, April 22, 1967, lot 102  
Everett Rassiga, New York, possibly acquired at the above  
auction  
Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired from the above in 1972

**EXHIBITION**

Carnegie Institute, Pittsburgh, *Exotic Art from Ancient and  
Primitive Civilizations: Collection of Jay C. Leff*, October 15,  
1959 - January 3, 1960

**LITERATURE**

Walter A. Fairservis, Jr., *Exotic Art from Ancient and Primitive  
Civilizations: Collection of Jay C. Leff*, Pittsburgh, 1959, p. 58,  
cat. no. 374 (listed)

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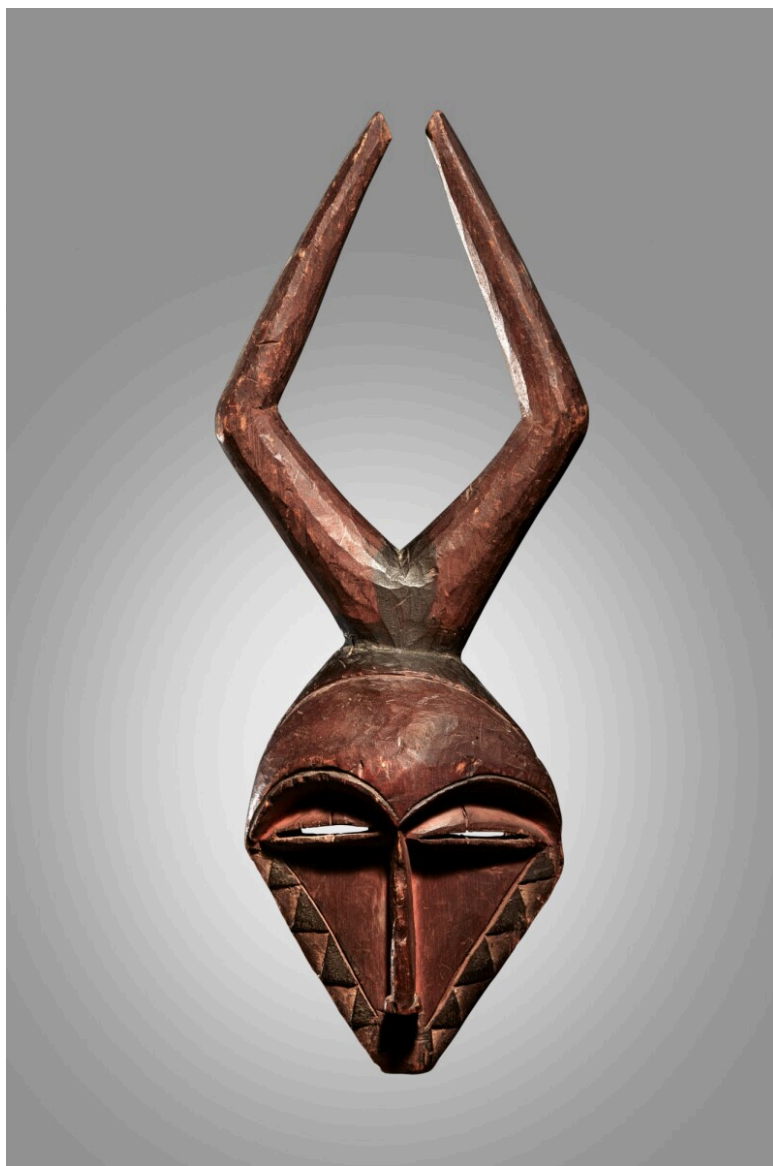
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and-the-americas-2/songye-power-figure-democratic-republic-of-the-2](https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas-2/songye-power-figure-democratic-republic-of-the-2)



## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

75

### Eastern Pende Mask, Democratic Republic of the Congo

Estimate: 6,000 - 9,000 USD



**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Eastern Pende Mask, Democratic Republic of the Congo

Height: 15 1/8 in (38.4 cm)

**PROVENANCE**

Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired by the early 1970s

**CONDITION REPORT**

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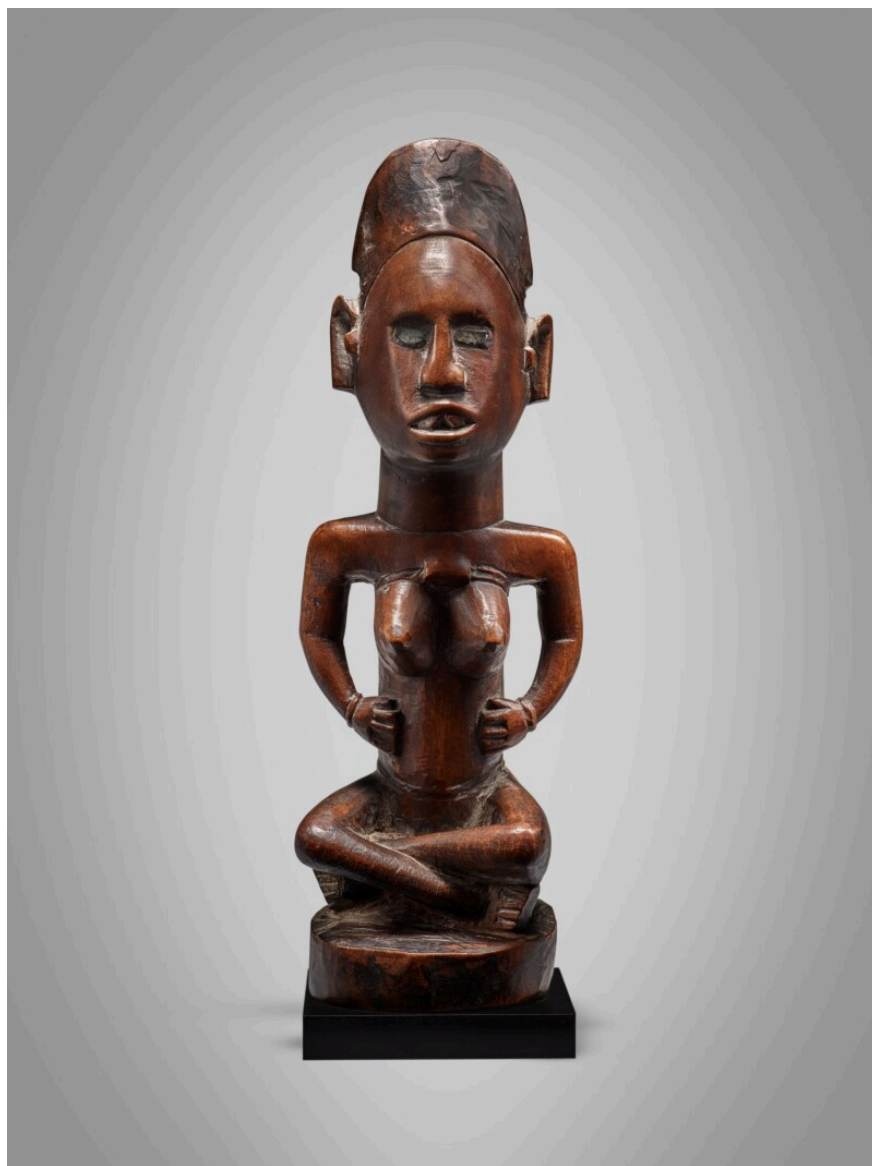
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

76

### Kongo-Yombe Seated Figure, Democratic Republic of the Congo

Estimate: 2,000 - 3,000 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Kongo-Yombe Seated Figure, Democratic Republic of the  
Congo

Height: 11 in (28 cm)

**PROVENANCE**

Albert de Baillencourt, Paris  
Robert Duperrier, Paris, presumably acquired from the above  
Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired from the above on April 12, 1972

**CONDITION REPORT**

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



77

### Western Mongo Shield, Democratic Republic of the Congo

Estimate: 1,500 - 2,500 USD

**DESCRIPTION**

Western Mongo Shield, Democratic Republic of the Congo

Height: 58 1/2 in (148.6 cm)

**PROVENANCE**

Private Collection, acquired *in situ* in the 1940s or 1950s

Thence by family descent to the present owner

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



A Passion for Collecting: Property from the Estate of Maurice Solomon, New York

78

### Lega Mask, Democratic Republic of the Congo

Estimate: 3,000 - 5,000 USD

## DESCRIPTION

A Passion for Collecting: Property from the Estate of Maurice Solomon, New York

Lega Mask, Democratic Republic of the Congo

Height (with attachment): 12 1/2 in (31.8 cm)

## PROVENANCE

Hélène and Philippe Leloup, Paris and New York

American Trade

Maurice Solomon, acquired from the above

## LITERATURE

Daniel P. Biebuyck, *La sculpture des Lega*, Paris and New York, 1994, p. 142, cat. no. 47

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



A Passion for Collecting: Property from the Estate of Maurice Solomon, New York

79

### Eastern Bembe Janiform Charm Figure, Democratic Republic of the Congo

Estimate: 1,500 - 2,500 USD



## DESCRIPTION

A Passion for Collecting: Property from the Estate of Maurice Solomon, New York  
Eastern Bembe Janiform Charm Figure, Democratic Republic of the Congo

*The underside of the object inscribed in white ink: "1466"*  
Height: 7 in (17.8 cm)

## PROVENANCE

Nicolas de Kun, New York, acquired *in situ* by 1960  
Ernst and Ruth Anspach, New York, acquired from the above in July, 1966  
Sotheby's, New York, November 15, 2002, lot 114, consigned by the estate of Ernst Anspach  
Maurice Solomon, New York, acquired at the above auction

## CONDITION REPORT

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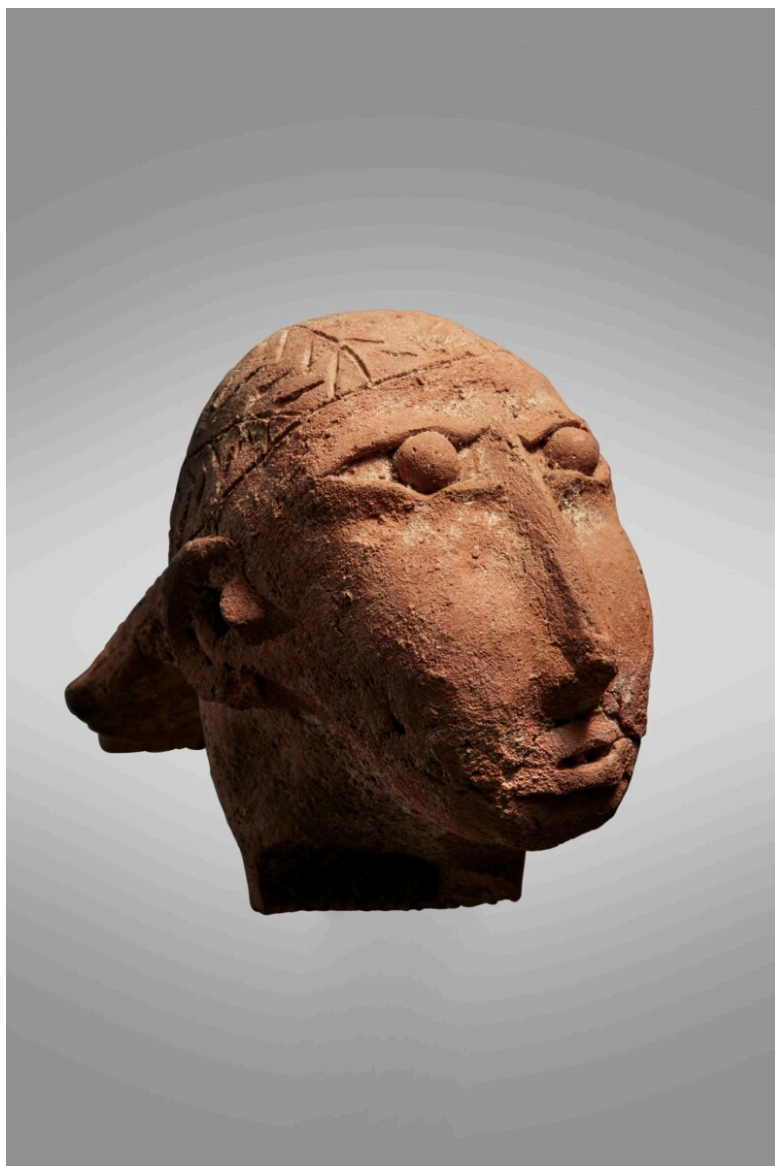
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from the Collection of Isadore and Nancy Marder

80

### Falasha Terracotta Head, Ethiopia, circa AD 400 – 700

Estimate: 800 - 1,200 USD

**DESCRIPTION**

Property from the Collection of Isadore and Nancy Marder  
Falasha Terracotta Head, Ethiopia, circa AD 400 – 700

Height: 3 in (7.6 cm)

**PROVENANCE**

Isadore and Nancy Marder, Merion Station, Pennsylvania,  
acquired by the early 1970s

**CONDITION REPORT**

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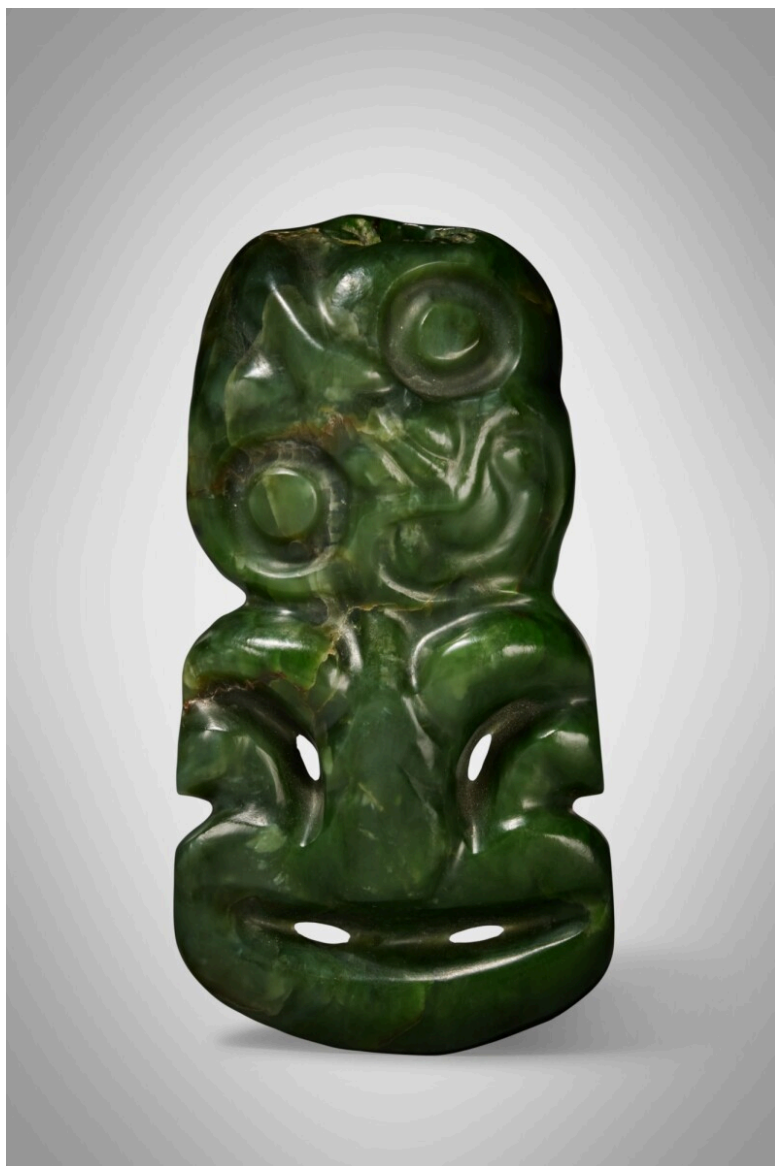
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

81

### Maori Pendant, New Zealand

Estimate: 50,000 - 70,000 USD

## DESCRIPTION

Property from an American Private Collection  
Maori Pendant, New Zealand

*The reverse with a paper label bearing a typewritten inscription:  
"Maori 'tiki', N. Z. [/] E. R. Lindsay.", the label faintly inscribed in  
pencil: "1908"*

Height: 6 in (15.2 cm)

## PROVENANCE

Rev. Hon. Edward Reginald Lindsay (1876–1951), London,  
acquired by 1908  
Bonhams, London, June 17, 1991, lot 162  
Wayne Heathcote, London, acquired at the above auction  
American Private Collection, acquired from the above in 1993

## EXHIBITION

The Metropolitan Museum of Art, New York, August 1, 2007 –  
August 1, 2017 (long term loan, inv. no. L.2007.61.9)

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

82

### Ceremonial Adze, Mangaia, Cook Islands

Estimate: 15,000 - 25,000 USD

**DESCRIPTION**

Property from an American Private Collection  
Ceremonial Adze, Mangaia, Cook Islands

Height: 14 5/8 in (37.2 cm)

**PROVENANCE**

Wayne Heathcote, London  
American Private Collection, acquired from the above in 1994

**EXHIBITION**

The Metropolitan Museum of Art, New York, August 1, 2007 –  
August 1, 2017 (long term loan, inv. no. L.2007.61.8)

**CONDITION REPORT**

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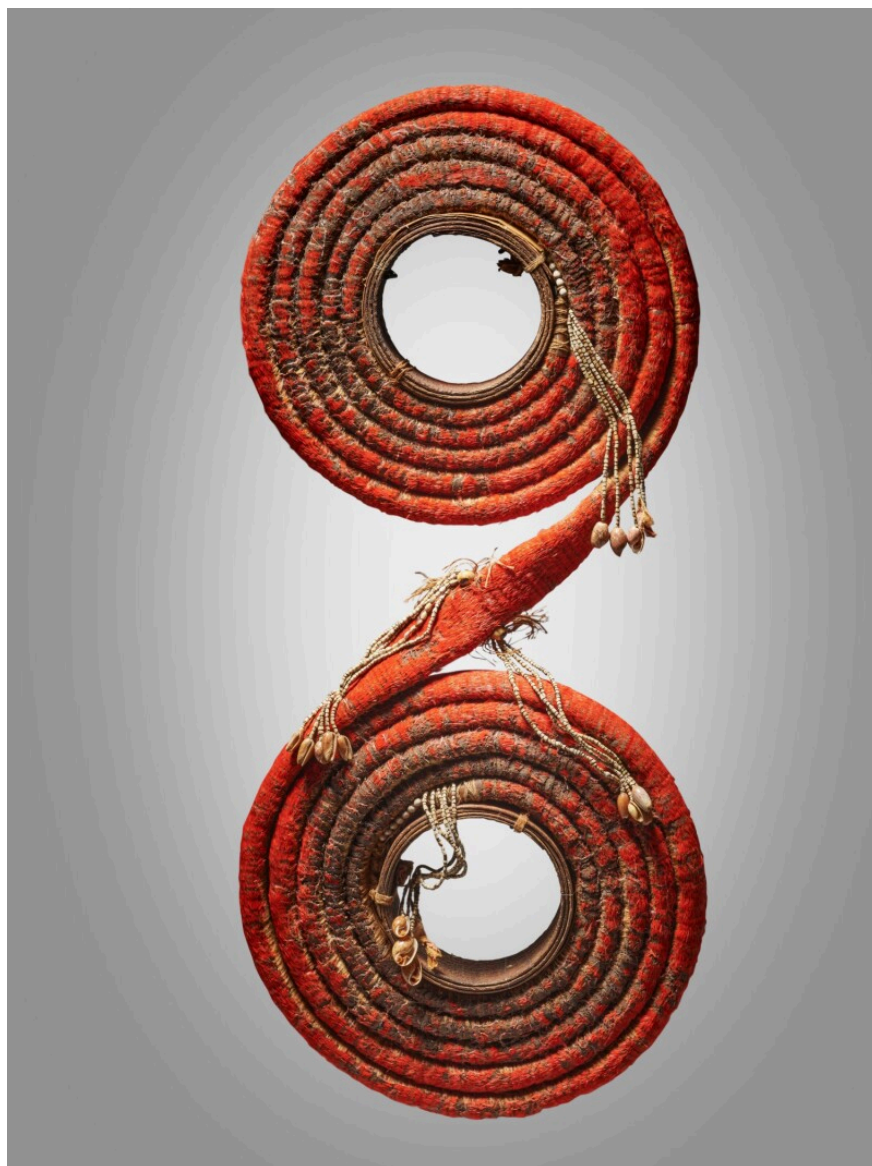
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



A Passion for Collecting: Property from the Estate of Maurice Solomon, New York

83

### Feather Currency, Santa Cruz Islands, Solomon Islands

Estimate: 8,000 - 12,000 USD



## DESCRIPTION

A Passion for Collecting: Property from the Estate of Maurice Solomon, New York  
Feather Currency, Santa Cruz Islands, Solomon Islands

Height (as mounted): 33 in (83.8 cm)

## PROVENANCE

Joel Cooner, Dallas  
Maurice Solomon, New York, acquired from the above

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

84

### War Shield, Massim Area, Milne Bay Province, Papua New Guinea

Estimate: 20,000 - 30,000 USD

## DESCRIPTION

Property from an American Private Collection  
War Shield, Massim Area, Milne Bay Province, Papua New  
Guinea

Height: 32 in (81.3 cm)

## PROVENANCE

Reportedly Collected at Collingwood Bay in 1904  
Wayne Heathcote, London  
American Private Collection, acquired from the above in 1995

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection, Florida

85

### Iatmul Canoe Prow, Middle Sepik River, East Sepik Province, Papua New Guinea

Estimate: 8,000 - 12,000 USD

**DESCRIPTION**

Property from a Private Collection, Florida  
Iatmul Canoe Prow, Middle Sepik River, East Sepik Province,  
Papua New Guinea

Length: 24 1/2 in (62.2 cm)

**CONDITION REPORT**

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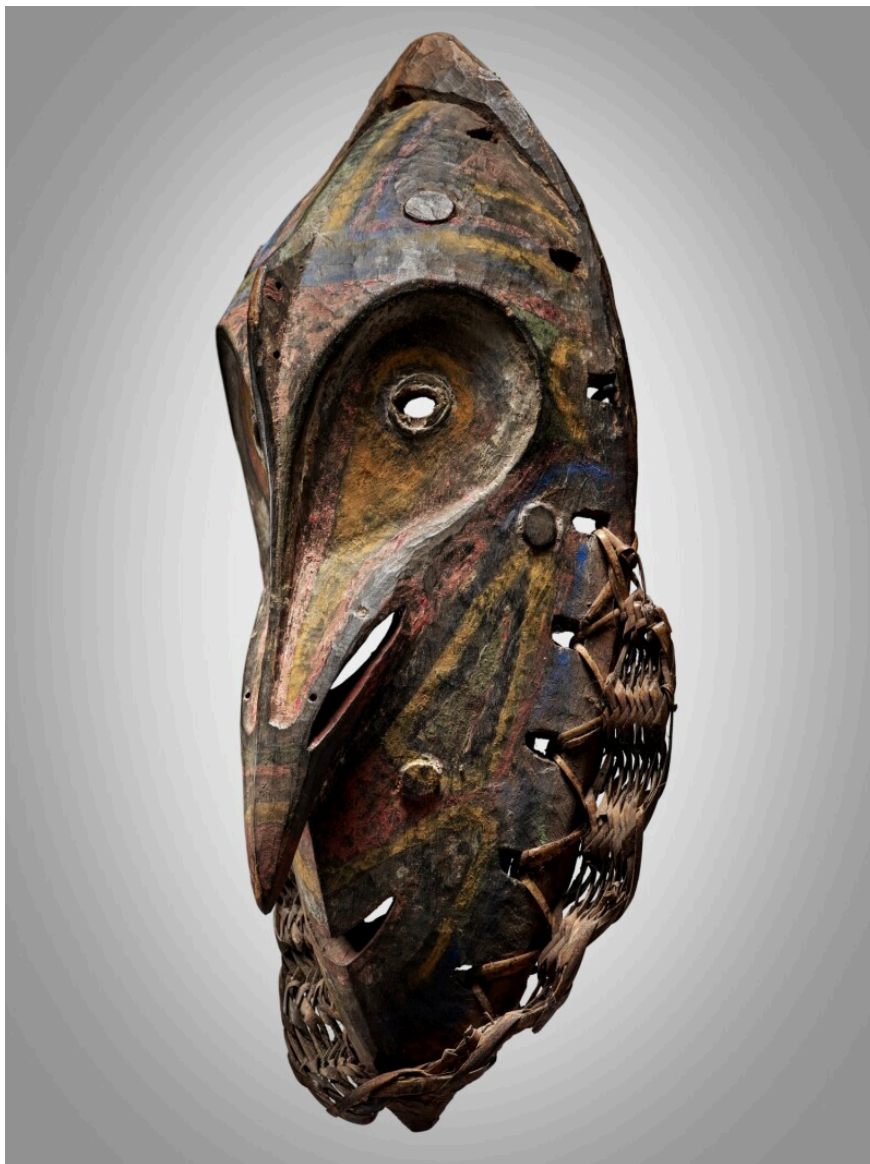
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection, New York

86

### Mask, Coastal Sepik River, East Sepik Province, Papua New Guinea

Estimate: 10,000 - 15,000 USD

## DESCRIPTION

Property from a Private Collection, New York  
Mask, Coastal Sepik River, East Sepik Province, Papua New Guinea

*A strip of typewritten paper to the reverse: "Höltger-Sammlg. Freiburg (Neu Guineasachen Dr. Steiner)". A number inscribed in white ink on the reverse: 3888*

Height: 19 3/4 in (50.2 cm)

## PROVENANCE

Georg Höltker, Fribourg, presumably collected *in situ* between 1936-1939

Dr Steiner, Lucerne

Edmund Müller (1898-1976), Beromünster (acc. no. 3388), acquired from the above

Stiftung [Foundation] Edmund Müller, Haus zum Dolder, Beromünster, established by the above on October 29, 1969

Sotheby's, New York, *Property from the Collection of the Foundation Dr. Edmund Müller, Beromünster*, November 22, 1998, lot 12

American Trade, acquired at the above auction

Sotheby's, New York, November 16, 2001, lot 193, consigned by the above

Private Collection, New York, acquired at the above auction

## CONDITION REPORT

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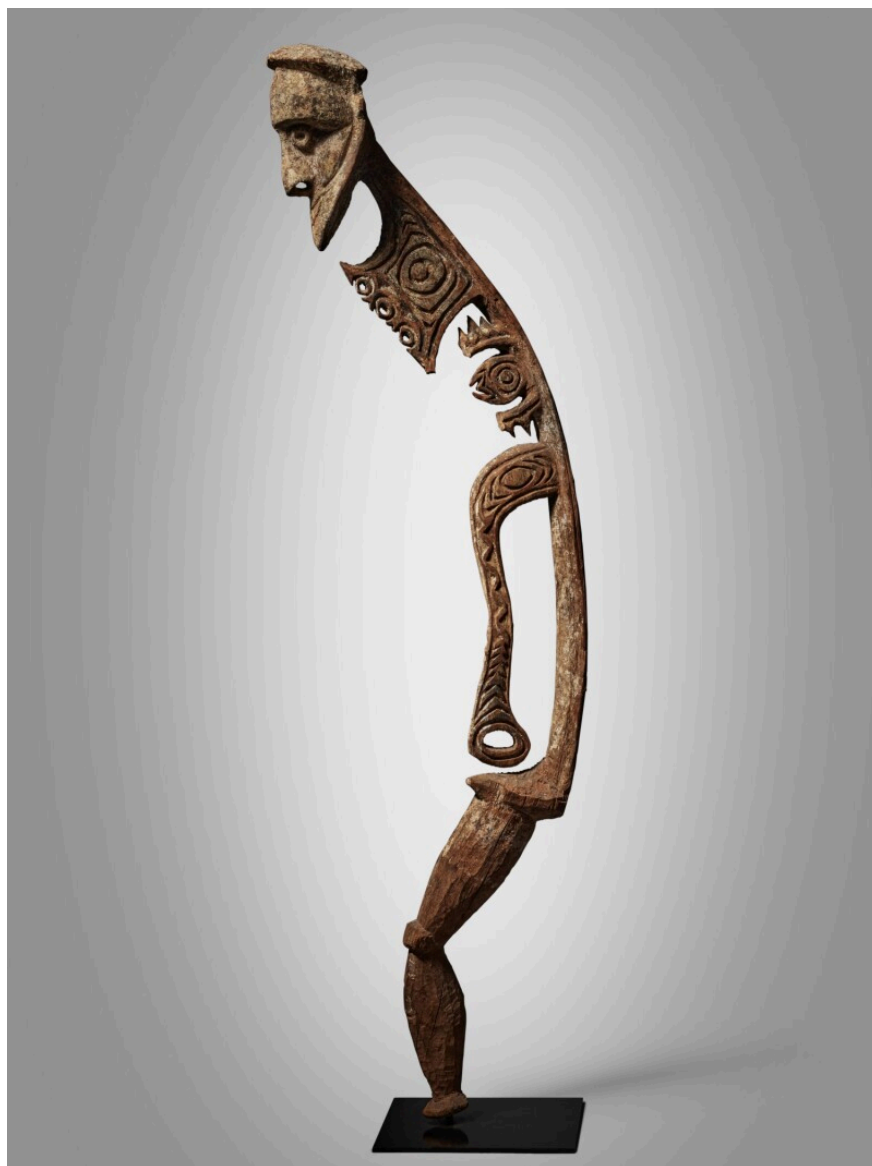
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

87

### Inyai Ewa Spirit Figure, Upper Karawari River, Middle Sepik River, East Sepik Province, Papua New Guinea

Estimate: 100,000 - 150,000 USD



## DESCRIPTION

Property from an American Private Collection  
Inyai Ewa Spirit Figure, Upper Karawari River, Middle Sepik  
River, East Sepik Province, Papua New Guinea

Height: 53 3/4 in (134.6 cm)

## PROVENANCE

Wayne Heathcote, London  
American Private Collection, acquired from the above in 2000

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection

88

### Tlingit Ceremonial Robe (Chilkat Blanket), Southeast Alaska

Estimate: 15,000 - 25,000 USD

**DESCRIPTION**

Property from a Private Collection  
Tlingit Ceremonial Robe (Chilkat Blanket), Southeast Alaska

Width: 71 in (180.3 cm)

**PROVENANCE**

Private Collection, acquired at auction in the 1990s

**CONDITION REPORT**

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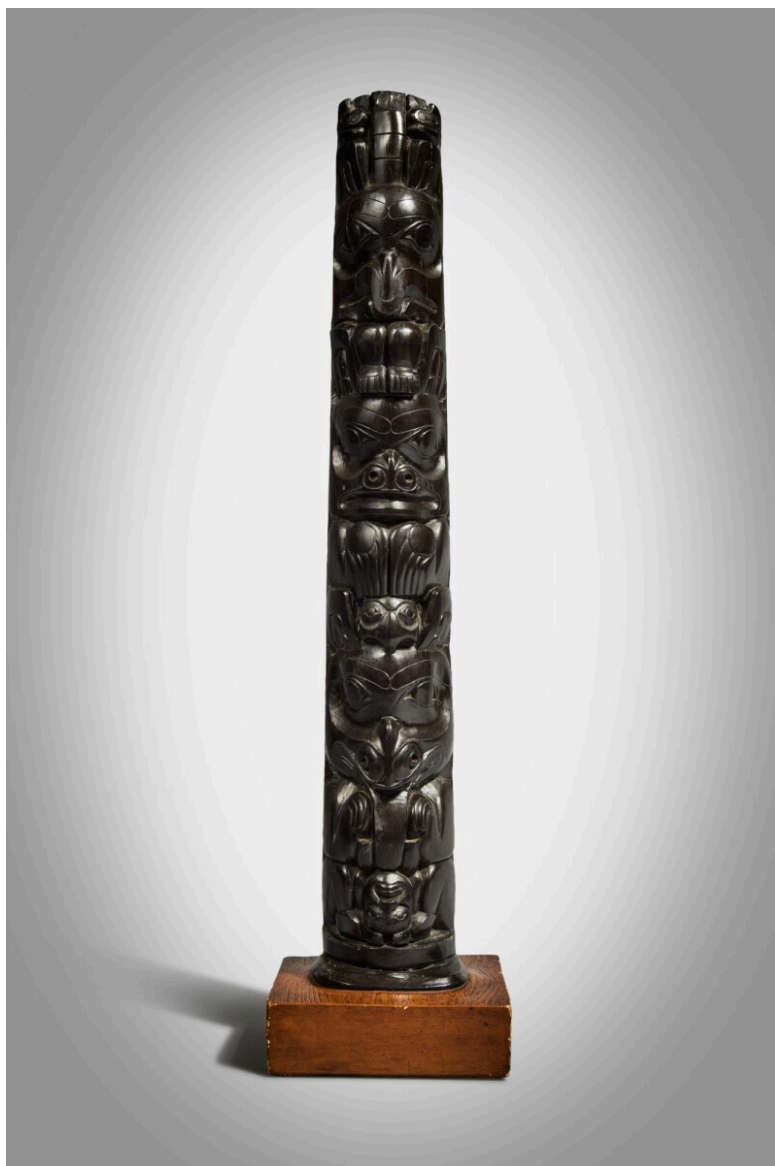
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection

89

### Haida Argillite Model Totem Pole, Haida Gwaii, British Columbia

Estimate: 8,000 - 12,000 USD

**DESCRIPTION**

Property from a Private Collection  
Haida Argillite Model Totem Pole, Haida Gwaii, British Columbia

Height: 23 7/8 in (60.6 cm)

**PROVENANCE**

Private Collection, acquired in New York City in the early 1970s

**CONDITION REPORT**

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property of a Private American Collection

90

### Tsimshian or Tlingit Dish, British Columbia or Southeast Alaska

Estimate: 3,000 - 5,000 USD

**DESCRIPTION**

Tsimshian or Tlingit Dish, British Columbia or Southeast Alaska

*White label taped to the bottom of dish inscribed in red ink: "FF40". Old, red-bordered paper label on side of dish with illegible pencil inscription.*

Length: 20 in (50.8 cm)

**PROVENANCE**

American Private Collection, acquired in the 1970s or 1980s  
Thence by family descent to the present owner

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from an American Private Collection

91

### Tsimshian or Tlingit Bent Corner Bowl, British Columbia or Southeast Alaska

Estimate: 3,000 - 5,000 USD



**DESCRIPTION**

Property from an American Private Collection  
Tsimshian or Tlingit Bent Corner Bowl, British Columbia or  
Southeast Alaska

Length: 12 5/8 in (32.1 cm)

**PROVENANCE**

American Private Collection, acquired in the 1970s or 1980s  
Thence by family descent to the present owner

**CONDITION REPORT**

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection

92

### Cherokee Jacket, Crow Leggings, and Cheyenne Moccasins

Estimate: 8,000 - 12,000 USD

## DESCRIPTION

Property from a Private Collection  
Cherokee Jacket, Crow Leggings, and Cheyenne Moccasins

Jacket (length): 50 1/4 in (127.6 cm); Leggings (length): 32 5/8 in (82.9 cm); Moccasins (length): 10 in (25.4 cm)

## PROVENANCE

William H. Laney, acquired from a trading post in Montana in 1890

Thence by family descent to the present owner

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



Property from a Private Collection

93

### Quilled Buckskin Pouch, Woodlands, circa 1780 - 1820

Estimate: 3,000 - 5,000 USD

**DESCRIPTION**

Quilled Buckskin Pouch, Woodlands, circa 1780 - 1820

Height: 5 1/4 in (13.3 cm)

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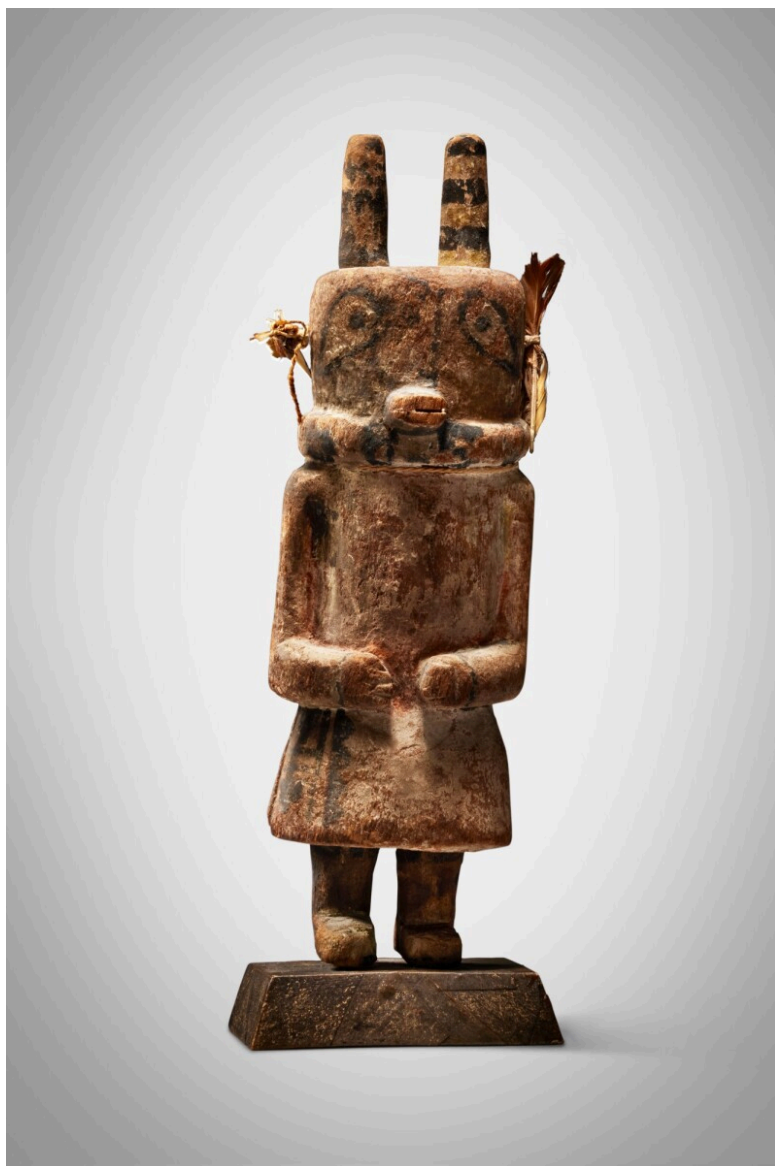
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## Art of Africa, Oceania, and the Americas

New York | 22 Nov 2021 | 08:00 PM CET



A Passion for Collecting: Property from the Estate of Maurice Solomon, New York

94

### Hopi Katsina Figure, Arizona

Estimate: 4,000 - 6,000 USD

● Restricted Species

## DESCRIPTION

A Passion for Collecting: Property from the Estate of Maurice Solomon, New York  
Hopi Katsina Figure, Arizona

Height: 10 in (25.4 cm)

## PROVENANCE

Galerie Flak, Paris  
Maurice Solomon, New York, acquired from the above

## CONDITION REPORT

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